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THE HISTORY OF THE
THEATRES

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LONDON and DUBLIN.

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THE
HISTORY
OF THE
ATLANTIC

LONDON AND DUBLIN

From the Year 1720 to the present Time
OF THE
TO WHICH IS ADDED

An ANNUAL REGISTER
OF ALL THE NEWLY PUBLISHED BOOKS OF THE ATLANTIC
ROTAR IN LONDON, FROM THE YEAR 1720
WITH OCCASIONAL NOTES BY ANNOTATORS
BY MR. VICTOR

ONE OF THE MEMBERS OF THE TRADITIONARY SOCIETY
LONDON AND DUBLIN
VOL. II

LONDON:

PRINTED FOR T. DODS, IN READING-STREET; COVENT-GARDEN;
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AT CHAPMAN-COPE; J. COOK, IN PAUL-SOFFER-TOWN;
AND G. KERRIST, IN LANGE-STREET;
MDCCLXII.

THE
HISTORY
OF THE
THEATRES
OF
LONDON and DUBLIN,

From the Year 1730 to the present Time.

To which is added,

An ANNUAL REGISTER
Of all the Plays, &c. performed at the THEATRES-
ROYAL in London, from the Year 1712.

With Occasional NOTES and ANECDOTES,

By Mr. VICTOR,

Late one of the Managers of the Theatre-Royal in Dublin.

VOL. II.

LONDON:

Printed for T. DAVIES, in Russel-street, Covent-Garden; R. GRIFFITHS, T. BECKET, and P. A. DE HONDT, in the Strand; G. WOODFALL, at Charing-Cross; J. COOTE, in Pater-noster-row; and G. KEARSLEY, in Ludgate-street.

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LONDON AND DUBLIN



БА. МУ. АНГОР

VOL. II

LONDON:

MDCCLXII

HISTORY
OF THE
THEATRES
OF
LONDON and DUBLIN.

AT my Arrival in *England*, my Summer Retreat was to the delightful Solitude of **WOLSELEY**, where all the rural Pleasures are to be enjoy'd in the utmost Perfection, by the Man who carries there a contented Mind; but that Blessing (for the first Time in my Life) was then denied me.

VOL. II.

B

At

At my Return to London, and conversing with my theatrical Friends, they soon perwaded me to proceed in this Work, which I had made some Progress in. Their Encouragement, and too much Leisure, prompted me on. But besides the historical Account of these Twenty-seven Years past, and the various Anecdotes within that Period, they demanded of me to give them a List of the first Set of Actors within my Memory, and, after describing their several Merits, to draw a Comparison between them, and the present Set of Performers, that are the Delight of the Public. But Comparisons are dangerous, as well as odious: If they should be made to the Disadvantage of the living Actor, it might do him some Injury in his Business. If a certain low

Co-

Comedian can keep the Galleries in a Roar of Laughter, and get five or six Hundred a Year for that happy Faculty, why should any Man endeavour to prove him a Stranger to Nature, in almost every Character he appears in ?

I was some Years acquainted with the best conducted, and, consequently, the most flourishing Theatre, in this, or the last Century; and by an Intimacy with the Managers, who were the best Actors of the Age in which they lived, had the most favourable Opportunities to see the true Springs from whence their Success flowed.

The happy Period I am to speak of, was from the Year 1720, to the Year 1730, when *Booth, Cibber, Wilks*, were in

the first Clas; and Mills, Williams, young Wilks, Walker, and young Mills, in the second. The Comedians were Johnson, Pinkerton, Norris, Miller, Harper, Lee, and Griffin; the Women, Oldfield, Porter, Saunders, Bicknell, Younger, Booth, and Horton. I believe I could mention a Comedy, in which most of these celebrated People performed in one Night.

But the first Instance of their Judgment appeared in their regular, and masterly Manner of governing their Rehearsals, over which one of the three Managers presided weekly. If a new Play was coming on, the first three Readings fell to the Share of the Author. If a revived Play, it fell to the Share of that Manager who was the principal Performer in it. The Readings over, there followed a limited Number of

Re-

Rehearsals, with their Parts in their Hands; after which, a distant Morning was appointed for every Person in the Play to appear perfect, because the Rehearsals only then begin to be of Use to the Actor: When he is quite perfect in the Words and Cues, he can then be instructed, and practise his proper Entrances, Emphasis, Attitudes, and Exits. Thus the Rehearsals went on, under the Eye of a Person who had Ability to instruct, and Power to encourage and advance those of Industry and Merit; and to forfeit and discharge the negligent and worthless: They soon found by Experience, that Regularity was the first Step to Success; and not only the Merits of the great Actors, appeared by that in their full Lustre, but even those of the lowest Class, acquired a Decency that saved them from Contempt.

It must however be confessed, that the common Doctrine on the Force of our FIRST IMPRESSIONS carries some Weight with it; and therefore, that easy Objection is readily advanced, when we, old Fellows, attempt to give an honest Preference to departed Merit; and yet there are not even pretended Rivals to the Poet, the Painter, and the Statuary. *Shakespeare, Titian, and Angelo*, remain in the quiet Possession of their Laurels; and though there are many who do well in all the three Branches of those Arts, yet no partial Man is hardy enough, from any Motive, to assert even a Rivalship in Behalf of his living Favourite; but the deceased Actor is less happy, his Works die with him. My Friend *Cibber*, in Page 83, says,

“ Pity

" Pity it is, that the momentary Beauties,
 " flowing from an harmonious Elocution,
 " cannot, like those of Poetry, be their
 " own Record; that the animated Graces
 " of the Actor can live no longer than the
 " Instant Breath and Motion that presents
 " them; or at least can but faintly glim-
 " mer through the Memory, or imperfect
 " Attestation of a few surviving Spec-
 " tators.

To attempt to give my Reader a slight
 Drawing of my favourite departed Actor,
 I should proceed as follows:

He was of middle Stature, five Feet
 eight, his Form inclined to the athletic,
 though nothing clumsy or heavy.

His

His Air and Deportment naturally graceful; he had a marking Eye, and a manly Sweetness in his Countenance.

His Voice was compleatly harmonious, from the Softness of the Flute to the Extent of the Trumpet.

His Attitudes were all picturesque; he was noble in his Designs, and happy in his Execution.

" It was this Actor's peculiar Felicity
" to be heard and seen the same, whether
" as the Pleased, the Grieved, the Pitying,
" the Reproachful, or the Angry. One
" would almost be tempted to borrow the
" Aid of a very bold Figure, and, to ex-
" press this Excellence the more signifi-
" cantly,

" cantly, beg Permission to affirm, that
 " the *Blind* might have seen him in his
 " Voice, and the *Deaf* have heard him in
 " his *Vifage*.*"

As to his Abilities, he was an excellent Scholar, and had a fine Taste for Poetry, Painting, and Statuary; of these he has left us eminent Proof.

I will not enlarge on the various Characters in which he excelled; and therefore shall only observe, that in *Othello* he has left the strongest Impression on me.

Mr. Cibber (who has been sparing of his Praife) admits it to be his best Part. He

* See the Letter wrote by *Aaron Hill*, Esq; to Mr. *Victor*; inserted in *Victor's Life of Booth*, printed in 1734.

says in Page 477, "The Master-piece of
 Booth was Othello; there he was most in-
 Character, and seemed not more to ani-
 mate himself in it than his Spectators."

Let us consider this Character, as ini-
 mitably drawn by the Author, where all
 the various Passions of the Soul are called
 forth.

Othello's Love is excessive, even to the
 Degree of Dotage; his Rage tempestuous,
 and his Grief agonizing.

In the first capital Scene, Iago works
 Othello into Jealousy, and takes his Leave
 as follows:

In the mean Time,
 Let me be thought too busy in my Fears,
 As worthy Cause I have to fear I am,
 And hold her free, I do beseech your Honour:

Othello.

Othello. Fear not my Government.

Iago. I once more take my Leave.

Othello. This Fellow's of exceeding Honesty,

And knows all Qualities with a learn'd Spirit
Of human Dealings. If I do prove her haggard,
Though that her Jesses were my dear Heart-strings,
I'd whistle her off, and let her down the Wind
To prey on Fortune. Happily, for I am black,
And have not those soft Parts of Conversation
That Chamberers have—Or, for I am declin'd
Into the Vale of Years—Yet that's not much—
She's gone! I am abus'd! and my Relief
Must be to loath her. O Curse of Marriage!
That we can call these delicate Creatures ours,
And not their Appetites! I had rather be a Toad,
And live upon the Vapour of a Dungeon,
Than keep a Corner in the Thing I love
For others Use. — Look where she comes.

[Desdemona enters.]

If she be false—O then Heav'n mocks itself!

I'll not believe it.

I look upon this Soliloquy to be the
Touchstone for every New Actor. When
Iago has left him, after a long Pause, the
Eye kept looking after him, *Booth* spoke
the following Remark, in a low Tone of
Voice:

"This

" This Fellow's of exceeding Honesty,
 " And knows all Qualities with a learn'd Spirit
 " of human Dealings."

Then a Pause; the Look starting into Anger.

" If I do find her Haggard,
 " Though that her Jelles were my dear Heart-Strings,
 " I'd whistle her off, and let her down the Wind.
 " To prey on Fortune."

A long Pause, as to ruminate.

" Haply, for I am black,
 " And have not those soft Parts of Conversation
 " That Chamberers have—Or, for I am declin'd
 " Into the Vale of Years—Yet that's not much—"

After a Pause, the following Start of violent Passion.

" She's gone! I am abused! and my Relief ed ill
 " Must be to loath her! O Curse of Marriage!
 " That we can call those delicate Creatures ours,
 " And not their Appetites!"

What follows in a quicker, contemptuous Toner.

" I'd rather be a Toad,
 " And live upon the Vapour of a Dungeon,
 " Than keep a Corner in the Thing I love,
 " For other's Uses!"

A Look of Amazement, seeing *Desdemona* coming.

"Look where she comes!"

A short Pause, the Countenance and Voice softened.

"If she be false, O then Heav'n mocks itself!"

"I'll not believe it."

In this Soliloquy the Transitions are frequent, and require such judicious Pauses, such Alteration of Tones and Attitudes, such corresponding Looks, that no Actor since *Booth* has been quite compleat in it.

In the distressful Passages, at the heart-breaking Anguish of his Jealousy, I have seen all the Men, susceptible of the tender Passions, in Tears. Now, the Inference to be drawn is, that this Man, who had all the Requisites and Powers to excel in that important Character, must be acknowledged a great Actor.

But,

But, not to enlarge farther on a capital Part, where the Author has done so much to assist the Performer; I shall point out a Character, which wants the Aid of the Master to support it. *Pyrrhus.* A Part, since his Time rejected by the principal Actor, and almost despised by the Second. Mark what it was, when *Booth* was *Pyrrhus.*

His Entrance, his walking up to the Throne, his Manner of saluting the Ambassador, his descending, his leaving the Stage, though Circumstances of a very common Nature in theatrical Performances, yet were executed by him with a Grandeur not to be described, and never failed meeting with distinguished Applause.

Through

lovable virtue of an amiable and mild
Through the whole Part his Dignity
and Love were so gracefully blended, as
made him at once awful and amiable;
while he expressed the utmost Tenderness
of the Lover, he never descended beneath
the Monarch.

I have often endeavoured to find out
the true Cause of the Freedoms that have
been taken with the Reputation of this
great Actor since his Death; I thought it
was chiefly owing to the very lukewarm
Manner in which his Cotemporary, Mr.
Cibber has praised him *. When his Pre-
decessor, Betterton, died, he left behind

* In Cibber's Book I found a marginal Note, wrote
by a Friend against that Passage, which is as follows:
" This Author is forever snipping off the Menus of
" his Cotemporaries, Booth and Wilks, and then is
" silly telling you, He leaves enough behind."

him

him that Elogium he so justly deserved; of being not only the greatest Actor of the Age in which he lived; but the first on Record in the Annals of the *English Theatre*. And yet *Gibber* admits, in the fine Character he has drawn of *Betterton*, Page 98, that his Voice gave more Spirit to Terror than the softer Passions, of more Strength than Melody; that the Rage and Jealousy of *Othello* became him better than the Sighs and Tenderness of *Castalia*. Now, as *Booth* had both Strength and Melody in his Voice, and was, from thence, equally suited to Parts of Terror and Tenderness, I have often heard Gentlemen, when we have been in Company with him, and on that Subject, attempt a Comparison between him and *Betterton*, which he would never bear the Mention of; being, as he said, so conscious of an

Inferiority.

Inferiority. He would break out in the
Rapture of *Pierre* in Praise of his Friend,

" Oh could you know him all as I have known him !
" How great he was, &c. &c."

As to the old Charge of being under
the Prejudice of a FIRST IMPRESSION, I
think myself tolerably clear of that Influ-
ence, because I have seen, and admitted,
that some of *Bonib's* Parts have been great-
ly performed since his Death. And that
FIRST IMPRESSIONS, made by an Actor of
great Merit, have given Way to a greater,
is evident from the two Instances quoted
by the late Mr. *Therophilus Cibber*, in the
first Volume of the Lives of the Actors,
published a Year or two before his Death,
where he names two Gentlemen, well
known, and still living, both good Judges,
as Witnesses of that Truth. Mr. *Quinto*

Veritorum

and

and Mr. Giffard, who received their FIRST IMPRESSIONS from Mr. Elrington, an Actor of great Merit in Dublin; and some Years afterwards, when he performed in the Theatre-Royal in Drury-lane, both gave the Superiority to Mr. Booth.

But, in a late Conversation with a Friend on this Subject, he said he would shew me what he thought the true Cause of lessening the Reputation of Booth's theatrical Abilities; then taking down the 4th Volume of Pope's Works from his Shelf, he turned to the Imitation of the first Epistle of the second Book of Horace, where he read the following Passage:

" Which BETTERTON's grave Action dignified:
" Or well-mouth'd Booth." —

So

So much for the Poet; now mark the
Annotator: These are his Words.

" The *Gravis*, when applied to a Tragedian, signifies Dignity of Gesture and Action, and in this Sense the Imitator uses the Word *grave*, nothing being more destructive of his Character than Ranting, the common Vice of Stage Heroes, from which this admirable Actor (*Betterton*) was entirely free. The Epithet, WELL-MOUTH'D, a Term of the Chase, here applied to his SUCCESSOR, was not given without a particular Design; and to insinuate, that there was as wide a Difference between their Performances, as there is between scientific Music, and the Harmony of Brute Sounds; between Elocution and Vociforation."

This, says my Friend, was sufficient to destroy Mr. Booth's Character, as a great Actor, with the present Age; the Authority of two such Names, both supposed Judges of his real Merit, who have recorded it so much to his Disadvantage: But the POET, we know, in many Instances,

stances, wanted Integrity ; and his ANNOTATOR, wherever his Friend committed any Failings, was sure to enlarge upon those Points, and attempt to whiten them into Virtues, or at least, into poetical Beauties.

But there are so many flagrant Instances of the disingenuous Actions of that great Poet, that I shall rather chuse to refer to the Memory of those remaining Few, who are fully acquainted with them, than be the Means of reciting them to the rising Generation, who will, in Time, have the Pleasure of enjoying the Beauties of his Poetry without Alloy.

Be it here observed, that this Attack upon the Reputation of Mr. Booth was made many Years after his Death ; and though,

though, in Behalf of my deceased Friend, I should be justified in any Reprisals, yet I shall content myself with a few Remarks upon the surviving *Annotator*, to prove what I have just now asserted; that in many Places, where he ought to have been silent, he has enlarged his Notes.

Mr. Pope was, in no Part of his Poetry, more beautiful than in his Praise. It has always great Strength and Elegance; as in the following Passage, viz.

" Even in a Bishop I can spy Desert ;
 " Secker is decent, Rundel has a Heart ;
 " Manners with Candor are to Benson given ;
 " To Berkley every Virtue under Heav'n ! "

This elegant Compliment to BERKLEY, BISHOP OF CLOYNE, is conveyed by an obvious, beautiful Climax; and the first, little

little Step to Perfection is SECKER, whom
the Poet has called *decent*.

Now what Idea should we have of a Clergyman, whom, upon Enquiry of his Bishop after his Character, the Answer should be, "*Why the Man is decent.*" Does it convey any other Meaning than that of his being a Person of a sober, regular Life, with a Capacity to do the common Offices of the Church? Therefore, I dare say, my Reader will join with me, that so far from a Compliment, it was an Incivility to a Prelate of Doctor SECKER's known Abilities, which have deservedly raised him to the highest Dignity in the Church, ARCHBISHOP OF CANTERBURY.

Now mark the Annotator:

Secker

Secker is decent.] " These Words (like those of
 " the first Dialogue) are another Instance of the MA-
 " LIGNITY OF THE PUBLIC JUDGMENT †. The
 " Poet thought, and not without Reason, that they
 " conveyed a very high Idea of the worthy Person to
 " whom they are applied; to be DECENT (or to be-
 " come every Station of Life in which a Man is
 " placed) being the noblest Encomium of his WIS-
 " DOM and VIRTUE.

" It is the very Topic he employs in speaking of a
 " favourite Friend, one he most esteemed and loved,

" Noble and young, who strikes the Heart
 " With ev'ry sprightly, ev'ry decent Part.

" the Word, in both Places, implying every Endow-
 " ment of the Heart. As in that celebrated Verse of
 " Horace, from whence this Expression was taken;
 " and which no one has a better Right to apply to
 " himself than this excellent Prelate;

" Quid verum atque decens curo et rogo, et
 " Omnis in hoc sum.

" So that to be DECENT IS TO EXCEL in the moral
 " Character."

† That is, because the Public judged as rightly of this Passage,
 as they did of that in the first Dialogue.

It is granted, the Decens is more signifi-
 cant than the English Word Decent; but
 if

if it implies (as the Annotator says) every Endowment of the Heart; that is, every Virtue under Heaven, then the Climax is destroyed.

But to make the obvious Remarks on this absurd Note, would be to affront the Understanding of my Reader; and if this excellent Satyrist was a Man of Integrity, what an Opinion must we form of these Right Reverend Fathers in God? since, from the FIFTY-TWO BISHOPS OF ENGLAND AND IRELAND, he could possibly pick out but four that had the least Degree of Merit. Mark the first Line;

"Even in a Bishop I can spy Desert,"

Even among that worthless Set of Men he can spy some little Merit. SECKER is a decent Man; RUNDEL has a Heart to do generous,

generous, humane; BENSON has *Candor* and *Manners*; (God forbid! that these should be celebrated as uncommon Qualifications) and though BERKLEY had all those Virtues which alone should constitute a CHRISTIAN BISHOP, he was but ONE OUT OF THE WHOLE FIFTY-TWO.

There is another satirical Dash at the BISHOPS in the Epistles of 1738 of this great Poet, conveyed in the following Couplet:

" Let modest FOSTER, if he will, excell
" Ten METROPOLITANS in preaching well.

Mr. *Foster* was universally allowed to be a worthy Man, and an excellent Preacher. Now observe the Annotator.

" This, says he, confirms an Observation which
" Mr. Hobbs made long ago; that there be very few
" Bishops that ~~act~~ a Sermon so well as divers Presby-
" terian and Fanatick Preachers can do."

Now, in Hobb's Time, both he and Butler (the Author of *Hudibras*) ridiculed the Fanatic Preachers of those Days, and called them *Tub-thumpers*, for using ridiculous Action in their Pulpits; but the direct contrary is the Fact relating to the Presbyterian Preachers, especially of these latter Times; who are, in general, the heaviest and dullest of all the different Sects, and remarkable for their Inaction. And yet this *Annotator* would insinuate, that the MODEST FOSTER was one of those ridiculous Actors; and therefore not complimented but SATIRIZED by the Poet.

Mr. POPE's Panegyrick on BETTERTON

was confirmed by the general Opinion of Mankind; but if his Knowledge in ACTING was equal to that in PAINTING, I would

would refer the Reader to his excellent Poem on the late Mr. *Jarvis*, who succeeded Sir *Godfrey Kneller* as Painter to the King; from whence we must conclude *Jarvis* to have been the best Portrait Painter of the Age, if he had not left us so many Proofs to the contrary: But that great Poet's Integrity was wanting even here; he had long been an Admirer of Sir *Godfrey Kneller*, and very little Judgment was wanting to discern the palpable Difference between those Painters. But Mr. *Jarvis* was an *Author*, and very likely, a Flatterer in his Turn; besides that, he had the Trouble of teaching Mr. *Pope* to be almost as good a Painter as himself.

From these Remarks, I hope I have accounted for the Injury done to the Reputation of Mr. *Booth*, some Years after his

Death, by Men who had the Power to do Mischief; and though I have admitted, that several of his Characters have been well performed by the present great Actors, yet there are some where their best Attempts have fallen short of his Excellencies. In *Othello*, *Hotspur*, *Brutus*, he had Master-strokes which have never since been reached.

I have almost forgot this great Actor in *King Lear*; I well remember his superior Dignity in that Character; and, excepting that Advantage, I must own, the first Time I saw Mr. GARRICK in *Lear*, I felt more Transport from his masterly Variety, and more real Distress, than I ever remembered from Booth.

I can-
not tell you what I think of him, but I can-
not tell you what I think of him, but I can-
not tell you what I think of him, but I can-

I cannot quit this Character, without inserting the following remarkable Anecdote. *Cibber*, in Page 377, tells us, when Sir *Richard Steel* first shewed him *Cato* in Manuscript, he could not help crying out in the Transport of his Imagination, “*Good God! what a Part would Betterton make of Cato?*” It must be admitted from his Character, as excellently drawn by that Author, he must have had as much Advantage of *Booth* in *Cato*, as one would imagine he must have had of *Betterton* in *Varanes*: But to the Anecdote which Mr. *Booth* informed me of.

When *Cato* was brought to the Stage about the Year 1713, Mr. *Addison* was a Man of too much Bashfulness and Diffidence to assume the Author, and read his Play at their first Meeting, and therefore

required Mr. Cibber to supply his Place; who read it so much to the Satisfaction and Delight of Mr. Addison, that he insisted on Cibber's performing the Part of *Cato*.

When the Parts were cast by the Managers, Cibber took *Syphax*, and Wilks *Juba*, and they had the Judgment to appoint *Booth* for *Cato*; but he being then a young Man, Mr. Wilks feared that *Booth* would think himself injured, by being compelled to appear in so venerable a Character; and therefore had Good-nature enough to carry the Part to his Lodgings himself, to inform him of its Importance, and to perswade him, if necessary, to accept of it. *Booth* added, that he sunk his Knowledge of the Importance of the Character, and seemed to accept it entirely at the Manager's Desire and Recommendation; which

which Behaviour of Booth's, and his Performance of the Part, so much to the Delight of the Audience, gave Wilks great Pleasure; till the Consequences began soon after to appear, viz. A Reputation and Interest to obtain a special License from QUEEN ANN, to be included a fourth Manager in that Theatre.

This great Actor died the 10th of May, 1733, and was buried in Cowley Church. I wrote the following Epitaph for him, with a double Design; the one was to see if I could excite any of my able Friends to give me a better; and the other, to animate the Executrix to bestow a Piece of Marble whereon it might be engraved; but I am sorry to add, that I miscarried in both.

Here lies the Genius of the Tragic Stage,
 Crown'd with Applause by an admiring Age,
 All who have Learning, Judgment, Wit, stop here,
 And give to Booth a tributary Tear !

Mr. Cibber has given the Public such a true Picture of himself, in his excellent Book, called *An Apology for his Life*, that few Remarks are left for me to make on that (as I once thought) inimitable Actor. I shall therefore only collect the most remarkable Passages, which are scattered through many different Pages of his Book, that my Reader may see the Progress of that great Genius.

He tells us, as the first Instance of his Wildness, he broke from the Care and Advice of his Parents at the Age of nineteen, and got Admission into the Theatre in the Year 1690; and as there was then

but

but one united Theatre in London, every new Performer underwent a State of six or nine Months Probation; at the End of which Time, the Managers either appointed a small Salary, or discharged them as entirely useless. *Cibber*, after nine Months Employment there, says, he thought himself the happiest of Mortals, at being taken into a Salary of *ten Shillings a Week*.

The first Part he distinguished himself in was the *Chaplain* in the *Orphan*; there is in this Character (of one Scene only) a decent Pleasantry, and Sense enough to shew an Audience, whether the Actor has any himself. His next Step was an accidental one, *Kynaston* (a great Actor) being taken suddenly ill, and the *Double Dealer*, commanded by *QUEEN MARY*, the Au-

thor advised the Manager to give the Part
of Lord Touchwood to Cibber, which he
studied, and played at that short Notice ;
and Mr. Congreve told him after the Play,
that he not only answered, but exceeded
his Expectations ; and to shew he was sin-
cere, he would say more of him to the
Managers ; after which he found his Sa-
lary advanced to twenty Shillings a Week.

But alas ! (says he) this favourable
Opinion of this celebrated Author made
no farther Impression on the Judgment
of my good Masters ; it only served to
heighten my own Vanity, but could not
recommend me to any new Trials of
my Capacity."

But by an ill Use of this united Power
of the Patentees, who had made a Mono-
poly of the Stage, they brought about a
Defertion

Desertion of the best Actors, *of Betterton having drawn into an Association the most valuable of the Performers*) who, after many Struggles for Redress, were supported by the EARL OF DORSET, Lord Chamberlain, and very soon performed in *Lincoln's Inn Fields Theatre.* Cibber (being then too young and inconsiderable to be in that Association) remained with the Patentees; but by that Accident the Market was raised, and he advanced to thirty Shillings a Week.

When there are two Theatres, it has been always judged their natural Interest to do one another as much Mischief as they can; by which Means a fortunate Accident for Cibber soon happened; and as it will give my Reader a true Sample

of theatrical Policy, I shall relate it briefly.

When there is a Rivalship between two Theatres, and also in the same Cast of Parts between the contending Heroes, the great Art of Generalship consists in having able Spies in the Adversary's Quarters, to know every Motion they make, and, by that Means, to be able, by Vigilance, to get the Lead in the capital Plays, as well as in those cast for Revival.

And though Powel, in the Case before us, was but a weak Opponent to Betterton, yet he wanted but Skill, to carry him through the most desperate Attempts.

The new Company gave out the *Old Bachelor* for the Monday, and *Hamlet* for the

the *Tuesday*. Powel directly proposed stealing a March upon them, and performing *Hamlet* at their House on the *Monday*. The new Company hearing of their giving out *Hamlet* for *Monday*, altered their first Orders, and on the *Monday*'s Bills *Hamlet* was up to be acted at both Houses; but Powel knew that a Retreat was much wiser than standing a Battle, where he was sure to be defeated. He therefore called a Council of War, and put the Question to change Plays with them; and as they had given out the *Old Bachelor*, and changed it for *Hamlet*, that they should give up *Hamlet*, and turn the *Old Bachelor* upon them; and that he would play *Heartwell* himself, and mimick *Betterton* throughout the whole Part. This happy Thought was approved with Delight and Applause; as whatever can be supposed to ridicule

merit,

Merit, generally gives Joy to those who want it. Accordingly, their Bills were immediately changed to the *Old Bachelor*; though, after the Bills were ordered, upon Enquiry, not two Persons were found in the Company that were ready in the Play. So that the whole Play, (*Powel's Part* excepted) was to be got perfect in six or eight Hours; but rash Actions, like these, are only to be undertaken by Persons who have no Reputation to lose. It is common among them to hear they studied a Part of great Length in a few Hours; and, no Doubt, among such Actors, if they had a Month given them, they could be but perfect in the Words. *That* they call *studying a Part.*

But some one casting his Eye over the *Dramatis Personæ*, found that the second Character

Character in the Play was forgot; and no Body had been thought of for Alderman *Fondlewife*, a Character that had been so admirably acted by the Original, *Dogget*, who was, at that Time, with *Betterton's* Party; but their Case was desperate, any Resource was better than none. Somebody recollects, he had heard *Cibber* express a great Desire to play *Fondlewife*; but notwithstanding their Distress, most of them shook their Heads at his being mentioned for it. *Powel* settled the Matter at once, by saying, *If the Fool has a Mind to blow himself up at once, let us e'en give him a free Stage for it.*

But *Cibber* had constantly attended on *Dogget's* Performances, and whatever strikes the Fancy of a true Genius, is sure to make a proper Impression.

And

on his original saw with a thin blade.

And as *Cibber's Performance* in this famous Play was so critical, and so extraordinary, I dare say, my Reader will thank me for introducing him to speak for himself, *viz.* (*Gibber*, Page 168.) " At my first Appearance, one might have imagined, by the various Murmurs of the Audience, that they were in Doubt whether *Doggett* himself were not returned, or that they could not conceive what strange Face it could be that so nearly resembled him; for I had laid the Tint of forty Years more than my real Age upon my Features, and to the most minute placing of an Hair, was dressed exactly like him. When I spoke, the Surprize was still greater, as if I had not only borrowed his Cloaths, but his Voice too. But though that was

“ was the least difficult Part of him to be
“ imitated, they seemed to allow I had so
“ much of him, in every other Requisite,
“ that my Applause was, perhaps, more
“ than proportionable. For, whether I
“ had done so much where so little was
“ expected, or from what other Motive
“ such Favour was poured upon me, I
“ cannot say; but in plain and honest
“ Truth, upon my going off from the first
“ Scene, a much better Actor might have
“ been proud of the Applause that fol-
“ lowed me; after one loud Plaudit was
“ ended, and sunk into a general Whisper,
“ that seemed still to continue their pri-
“ vate Approbation; it revived to a fe-
“ cond, and again to a third, still louder
“ than the former. If to all this I add,
“ that Doggett himself was in the Pit, it
“ would be too rank Affectation, if I
“ should

" should not confess, that to see him there
" a Witness of my Reception, was to me
" as consummate a Triumph, as the
" Heart of Vanity could be indulged
" with. But whatever Value I might set
" upon myself from this unexpected Suc-
" cess, I found that was no Rule to other
" People's Judgment of me. There
" were few or no Parts of the same Kind
" to be had; nor could they conceive,
" from what I had done in this, what
" other Sort of Characters I could be fit
" for. If I solicited for any thing of a
" different Nature, I was answered, *That*
" *was not in my Way*; and what was in
" my Way was not as yet resolved on:
" And though I replied, *That I thought*
" *any thing, naturally written, ought to be*
" *in every one's Way that pretended to be an*
" *Actor*, this was looked upon as a vain,
" imprac-

" impracticable Conceit of my own ; yet
 " it is a Conceit that, in forty Years far-
 " ther Experience, I have not yet given
 " up. But, to shew you that I will
 " conceal no Truth that is against me, I
 " frankly own, that bad I been always left
 " to my own Choice of Characters, I am
 " doubtful whether I might ever have de-
 " served an equal Share of that Estimation,
 " which the Public seemed to have held
 " me in."

There is so great a Degree of Truth
 and Candor in this Confession, that I can-
 not help recommending it to some Actors
 within my Knowledge, who have been
 disengaged by the same Services.

But Cibber's Success in *Fondlewife*, of
 which he has given us such a distinct Ac-
 count,

count, opened no farther Way to his Advancement; and happily drove him to the Necessity of writing a Character for himself, which was Sir Novelty Fashion, in this first Comedy of *Love's Last Shift*. This Play was approved, and recommended to the Patentees by Mr. Southern, Author of *Oroonoko*, who said to Cibber, just before the rising of the Curtain, the first Night,

“ Young Man, I pronounce thy Play a good one; I will answer for its Success, if thou dost not spoil it by thy own Action.”

But his Success, as an Author, was confirm'd, and his Ability in that Calf of acting established, by the great Compliment paid him by my Lord Dorset, the Lord Chamberlain, who said, “ It was the best first Play that any Author in his Memory had produced; and that for a young Fellow.

" Fellow to shew himself such an ACTOR,
 " and such a WRITER in one Day, was
 " something extraordinary."

This was Reputation indeed; and entering it on Record beyond the Reach of Malice or Envy to injure.

Sir John Vanbrugh soon after honoured him with writing a Sequel to his Comedy, and called it the *Relapse, or Virtue in Danger*; wherein he enabled Sir Novelty by the Stile of Baron of Fappington, and gave that Character to Cibber, which proved a second Flight to his Reputation as an Actor.

In the *Pilgrim of Beaumont and Fletcher*, which was revised by Sir John for the Benefit of his Friend Dryden, Cibber, then in Favour,

Favour, was offered what he liked best. We find he chose for himself two incidental Parts, the *Stuttering Cook* and the *Mad Englishman*, "In which home Characters (says he) I saw more Matter for Delight, than in those that might have a better Pretence to the Amiable."

Soon after this, by the Deaths of the celebrated Comedians, and the absenting of *Dogget* from the Theatre, in the Year 1712, he was established in the Reputation he enjoyed for thirty Years, of being the greatest Actor of that Time in his Cast; and the Stage is beholden to Mr. CIBBER for more good Comedies than to any one Author; which will perpetuate his Name as long as the *English* Language exists.

His

His Lord Fappington, in his own Careless Husband was a Species of Foppery that is now entirely lost ; the Beaux, sixty Years ago were of a quite different Cast from the modern Stamp ; the Author says, they had more of the Stateliness of the PEACOCK in their Mein, than (which now seems to be their highest Emulation) the Pert Air of the LAPWING ; and therefore, it is, that the many fine Things in that excellent Character, which were so well adapted to the Peacock Fappington, come with such Impropriety, and so very flatly, from the present Lapwing. Not the Dress alone, but the Action, gave a different Appearance to that Character, and made that happy Distinction from the rest of the Gentlemen in the Comedy.

Mr.

Mr. *Cibber*, (as I have before observed) sold his Share of the Patent in the Year 1732, when he quitted the Stage. In the Year 1738, having, as he said, Health and Strength enough to be as useful as ever, he came to Terms with Mr. *Fleetwood* for his performing *Richard*, *Fondewife*, *Sir John Brute*, &c. All his Comedy Parts he was right in, but in *Richard* he found his Mistake; his usual Strength and Spirit failed him most unhappily. I went behind the Scenes in the third Act, and asking him how he fared? He whispered me in the Ear, "That he wou'd give fifty Guineas to be then sitting in his easy Chair by his own Fire-side." This Secret, which the Difficulties of that Night let him into, gave him a Quietus. He retired for some Years; till the almost dying

dying Embers of the Author began to re-kindle. His Alteration of *Shakespeare's King John*, which had been forbid by the *Lord Chamberlain*, and laid by for thirty Years, was, in the Year 1744, got up at *Covent-Garden Theatre*, in which he appeared, for the last Time, in the Character of the *Cardinal*; it might very justly be called an Appearance, when his Attitudes and Conduct were all that could distinguish the Master. This Play was opposed by the Revival of *Shakespeare's King John* at *Drury-Lane*, which had the Powers of *Garrick* and *Mrs. Cibber* in the Characters of *King* and *Constance*. Mr. *Cibber's* Exhibition therefore ended in the Profits of 400*l.**; after which he retired to his easy

* Which he wisely laid out in a profitable Annuity with the late *Lord Mountford*.

Chair and his Chariot, to waste the Remains of Life with a chearful, contented Mind, without the least bodily Complaint, but that of a slow, unavoidable Decay.

In this happy Situation he amused himself with writing the Character and Conduct of Cicero, occasioned by the Publication of the Life of that illustrious Roman, by Dr. Middleton. A very serious Employment! but Cibber says in his Introduction, "However little it may be believed, I shall have more Pleasure in being grave, where the Dignity of the Subject demands it, than in all the laughing Licence that my Humour or Fancy could be indulged in." This Work was printed in a large Quarto, in the Year 1747, and dedicated to the Right Honourable Mr. Dodington.

But

But during this strange serious Business, about the Year 1743 some fresh Game started, as an Exercise for his Wit and Humour. A new Edition of the *Dunciad* came out, in which *Tibald* was dethroned as King *Log*, and that Honour conferred on the Laureat *Cibber*. But this new Title was not accepted, nor the Insult quietly received, by *Cibber*, who, having quitted the Stage, and being no longer within the Reach of Malice to shoot her Darts at him unseen, he startled Mr. *Pope* with a very high mettled, spirited, humorous Epistle. And an explanatory Address to his Friend, in which he rallied those Gentlemen very happily, to the great Entertainment of the Public.

In this comfortable Situation he lived till the 12th of December, 1757, when his Man-servant (whom he had talked to by his Bed-side at Six in the Morning, in seeming good Health) found him dead at Nine, lying on his Pillow, just as he left him.

His Fortune, (which was nothing considerable, as the chief Part of his Income was his Laureatship and Annuities) he bequeathed to his Grand-daughters; and thus departed this Life, without a Pang, at the Age of Eighty-six.

Mr. WILKS made his second Visit to the Theatre in London in the Year 1696,

upon

upon the Death of the celebrated *Montfort*, whom he succeeded, and very soon rivalled *Powel* likewise, in all Characters of Spirit and Address.

Wilks established his Reputation by Sir *Harry Wildair*, in which, by a Vivacity in the Performance, proportionably extravagant to the writing of that Character, he obtained universal, deserved Applause; and continued the unrivalled *fine Gentleman* of the Stage for more than twenty Years. He was tall and erect in his Person, of a pleasing Aspect, with an Address so elegantly easy, that he captivated the Hearts of his Audience to the last.

He died in the Year 1731, and lies buried in the North Isle of St. Paul's, *Covent-Garden*, as appears by the following

Inscription, which I wrote, at the Request
of his Widow, and remains there on a
Piece of monumental Marble.

Near this Place
(In Hopes of a happy Resurrection)
Lies the Body of Robert Wilks, Esq;

One of the Patentees of his Majesty's Theatre;
A Man, in private Life,
(For many amiable Qualities) justly esteemed;
In Public, universally applauded.

Mrs. Oldfield was recommended to the

Stage in the Year 1699; and was slow in
her Progress to Excellence, to which she
did not arrive till the Year 1704, when
she shone forth in *Lady Betty Modish*; and,
as a Proof of her personal Accomplish-
ments at that Period, all who had the
Pleasure of her Acquaintance asserted,
that the dramatic Pencil had delineated
the real Character of Mrs. Oldfield under
the imaginary one of *Lady Betty*. They
said,

faid, she was beautiful without Artifice,
and her Address and Conversation en-
gaging without Affectation. Mr. Cibber has
done great Justice to the Character of this
accomplished Actress, where, among other
remarkable Truths, he says, "In the wear-
ing of her Person she was particularly for-
tunate, her Figure was always improving
to her thirty-sixth Year."

It was about that Time of her Life
when I first saw her; when the Careless
Husband was acted by those three excellent
Performers, the Theatre might be justly
called the School of Politeness, where Per-
sons of the first Rank might have learned
such Behaviour, as would have added to
their Dignity. Mrs. Oldfield died in Octo-
ber 1730. Her Loss sat the heaviest on
Mr. Wilks, who, by their playing so long

together in our best Comedies, very happily supported that Humour and Vivacity, which is so peculiar to our *English Stage*. Wilks chose the late Mrs. *Horton* to supply her Loss; *Millamont*, in the *Way of the World*, was the first Part; and my Intimacy with him at that Time, gave me an Opportunity to be assured she acquitted herself in that Character to his Satisfaction. In *that* and *Esfifania* she was generally allowed to be the only Copy that could remind us of that excellent Original.

Mr. *Cibber* has been almost silent in regard to Mrs. *PORTER*, though she was the capital Actress in Tragedy during the remarkable, fortunate, twenty Years of that celebrated Triumvirate; and towards the latter End of that Period, in great Reputation.

tion*. Though he had given us very fine Pictures of Mrs. Betterton and Mrs. Barry, yet there must have been some unquestionable Requisites in Mrs. Porter, to raise her to that Station in Tragedy, which she so long enjoyed in that successful Theatre. It must be confessed, this Actress was under the almost insurmountable Disadvantage of a *plain Person* and a *bad Voice*. I take it for granted, as we are told, she came very young to the Stage, and was trained up under one of the before-mentioned great Actresses. She had naturally a tender Voice, which was enlarged by Labour and Practice into sufficient Force to fill the Theatre; but, by that Means,

* This *Cibber* owns in the last Page but one of his Book, where he says, "About the same Time too Mrs. Porter, then in her highest Reputation for Tragedy, was lost to us by the dislocating a Limb, from the overturning of a Chaise."

that *Tremor* was contracted, which was a Singularity that nothing but Custom could reconcile; and yet, being blest with a good Understanding, and a good Ear, she made herself a compleat Mistress of her Art. She acquired an elevated Dignity in her Mein, and threw out a spirited Propriety in all Characters of Rage; but when Grief and Tenderness possessed her, she subsided into the most affecting Softness. The Truth of this Remark was manifested by the *Hermione* and *Belvidera*, which she performed many Years with great Applause.

This Actress had also the singular Happiness of preserving her Reputation in private Life. I hear she is yet living, and enjoying the Sweets of that Felicity.

Mr.

Mr. Mills senior has been already mentioned as the most useful Actor that ever served a Theatre. His Person was manly, approaching to the graceful; and his Voice a full, deep, melodious Tenor, which suited the Characters of Rage. At the Revival of *Tamerlane*, about the Year 1716, he was in general approved of in

Bajazet.

I have a Letter by me, wrote by my late worthy Friend, Mr. Hill, which contained a Criticism on Mills in that Character, where he says, "The Passions which are strongly marked in *Bajazet*, as Mr. Rowe has represented him, are Ambition, Fierceness, Pride, and Cruelty; and all these influenced and supported by a daring Courage; but made hateful and

" severe

“ severe by a burning Indignation against
“ Equals, and a Scorn of every Thing
“ beneath him.

“ Now these, tis true, are Qualities
“ that make him violent, impatient, and
“ tyrannical; but then, that Violence,
“ and that Impatience, should retain the
“ Tokens of that *Pride* to which he owed
“ them: He should indeed be fierce, but
“ then his Fierceness should be awful; he
“ should be cruel, but he should be ma-
“ jestic in that Cruelty; he ought to be
“ terrible by his Anger, and impressive in
“ his Scorn; if he repines, frets, rages,
“ curses, starts, or reproaches, he should
“ do all this with a dreadful Sense of
“ Agony, becoming the Regret of a de-
“ spairing Emperor, and not with the
“ unmanly Nods, Flings, Jerks, and Le-

“ vity

"vity of a capricious School-boy, when
"he is held back from quarrelling,"

My Friend's Remarks on *Mills* in this Character were just, though severe; and some Years before we were convinced of the Truth of them, by the superior Performance of Mr. *Elrington* from *Dublin*, who excelled *Mills* in *Bajazet*; but the Managers were too sensible of his Importance to suffer his Character, as an Actor, to be injured; and in order to support it effectually, they gave him three or four of the capital Parts, as *Macbeth*, *Pierre*, *Horatio*, *Zanga*; and, to add to his Consequence, the Manager, *Booth*, play'd *Banquo* to his *Macbeth*, *Lothario* to his *Horatio*, and *Alonzo* to his *Zanga*; and from his amiable Character in private Life, and his indefatigable Application to his Business,

Mills

Mills may justly be said to have been some-
thing more than of great Use, even an
Ornament to the Theatre.

The Mention of Mr Elrington in *Bajazet*
reminds me of an Anecdote, which a
some of his few surviving Friends may be lo
member. Elrington was an Actor of great
Merit, and had been long admired in
Dublin. This brought him to try his Fort-
tune in *London*; his first Part was *Bajazet*,
and *Booth* was *Tamerlane*, a Character
which requires the Skill of a great Actor to
support. *Booth* was in Spirits, and at-
tentive to exert all his Powers, animated
by the new *Bajazet*; and in that Scene
where he provokes *Tamerlane* beyond his
Patience, which closes with the following
Words,

“ Thou

— "Thou hast rous'd my pond'rous Rage,"
 " And now it falls to crush thee at a Blow !
 " A Guard there ! seize him !"

Quarrel of the Theatre

Erlington owned to his Friends, that having never felt the Force of such an Actor before, he did not think it in the Power of Mortal to fear so much above him, and shrink him into nothing.

Johnson was a Comedian that all the Critics allowed to have the Sterling *Kiss Comedia*. He was most happily adapted to all the Characters he appeared in. He was one of those Comedians, who, like the incomparable *Nokes*, could give Life to many Comedies that existed only by their extraordinary Performances. *The Morose*, in the *Silent Woman*, was one that died with this great Actor. His steady Countenance never betrayed the least

word "

Symptom

Symptom of the Joke he was going to give Utterance to. His decent Mein (never exaggerated by Dress or Conduct) made him, at all Times, appear the real Man he represented.

NORRIS was celebrated for his Excellence in the lower Life of Comedy; though, I presume, so inferior to his Predecessor, NOOKES, that Mr. Cibber makes no Mention of him; and yet he was the best Gomez, and Sir Jasper Fidget, I ever saw. I must confess, he was an Actor that seemed to derive a great Part of his Merit from the Oddity of his little, formal Figure, and his singular, squeaking Tone of Voice, and to that Degree, that his Entrance into a Coffee-house, and calling to the Waiter for a Dish of Coffee in the following

bereft Mood, would have raised a Smile in
the Face of the gravest Man present.

When *Farquhar* brought his *Constant
Couple*, or *Trip to the Jubilee*, on the Stage,
Norris was so universally admired in the
Part of *Dickey*, that he retained the Name
of *Jubilee Dickey* to his Death. As he lay
bed-ridden some Time, quite worn out
with Age, I remember to have heard from
those about him the following odd Passage.
His Relations seemed uneasy at his lying
so long without Help, and would send for
a Physician, though against his positive
Order. When the Doctor came to his
Bedside, he asked the Patient the usual
Questions, to which *Norris* gave no Man-
ner of Answer; but being pressed very
much by the Doctor to speak to him, he
at last turned his Head, and in his usual
comic,

comie, squeaking Voice, said, " Doctor,
 " pray can you tell how to make an old
 " Clock go when the Wheels are all worn
 " out?" He died soon after.

MILLER was a natural, spirited Comedian; he was the famous Teague in the Committee, and all the Comedies where that Character is introduced; and though the Gentlemen of Ireland would never admit that he had the true Brogue, yet he substituted something in the room of it, that made his Teague very diverting to an English Audience, and perhaps more so than if played by an Irishman; for I have often seen that Character so extreamly well acted in Dublin, that I did not understand one Word the Actor said *. Miller

* Morris, celebrated for the brave Irishman, in a Farce so called.

was excellent in Sir Joseph *Wittal*, *Talboys*,
Castril, *Ben* in *Love for Love*, &c. and as
a full Proof of the Force of his Abilities,
he died in the Receipt of a good Salary,
which he had long enjoy'd, without being
able to read. They said his principal
Motive for marrying was, not for a For-
tune, but a Wife learned enough to read
his Parts to him.

HARPER was a jolly, facetious, lowmim
Comedian, and the *Falstaff* of Drury-Lane
Theatre, when *Henry IV.* (where *Booth*
was *Hotspur*, *Wilks* the *Prince of Wales*, or
and *Cibber Glendour*) never failed to bring
crowded Audiences; so that *Harper* was
more seen in *Falstaff* than *Quin*, though
less admired; And yet, (as Comparisons
will always be made when capital Charac-
ters are exhibited at the same Time at dif-
ferent

ferent Theatres) I remember a leading Critic declared for *Harper*, who said, though he wanted the marking Eye, and some other judicious Strokes of *Quin*, yet he had what *Quin* at that Time wanted, that *Follity and natural Propensity to excite Laughter*, which *Shakespeare* has apparently given to *Falstaff*. Harper's last Character was *Jobson*, in the old favourite Farce of the Devil to pay, in which he was inimitable, and left no Equal.

SPILLAR was a Comedian that had a peculiar Excellence from most of his Brethren in that Class, who almost all retain'd a Sameness, or at least some Singularity to be known by, in all Characters, though ever so various ; but he had the Happiness

of transforming himself wholly into the Character he represented. His Royal Gracious Patron
A remarkable Instance of this appeared the first Night of his acting, in a new Comedy called the *Artful Husband*; his Patron and Admirer, the late Duke of Argyle, went to see the Comedy; but his Attention was entirely engross'd by a new Actor, as his Grace then thought him, and to so great a Degree, that the Duke recommended him that Night behind the Scenes to Mr. Rich, as a young Actor of Merit, and one that deserved his Encouragement.

There is another Anecdote, which is so much to the Credit of this Comedian, that it would be doing him an Injustice not to relate it.

When

When the famous *Riccoboni*, who belonged to the Italian Theatre at Paris, made his first Visit to London about the Year 1715, he saw *Spiller* in the Character of an old Man; and his Account is as follows:

"When I was at London, a Thing happened, which, for its Singularity, deserves Notice. At the Theatre in Lincoln's Inn Fields I saw a Comedy, taken from the *Crispin Medicine*. He who acted the Old Man, executed it to the nicest Perfection, which one could expect in no Player who had not forty Years Experience and Exercise. I was not at all astonished in one Respect, but I was charmed to find another Mr. Guerin, that excellent Comedian, Mas-

“ ter of the Company at *Paris*, which had
“ the Misfortune to lose him in our Time.
“ I was mistaken in my Opinion, that a
“ whole Age would not produce such another,
“ when, in our own Time, I found
“ his Match in *England*, with the same
“ Art, and with Talents as singular. As
“ he played the Part of an *Old Man*, I
“ made no Manner of Doubt of his being
“ an old Comedian, who, instructed by
“ long Experience, and at the same Time
“ assisted by the Weight of Years, had
“ performed it so naturally. But how
“ great was my Surprize, when I learned
“ that he was a young Man, about the
“ Age of twenty-six! I could not believe
“ it; but I own'd that it might be possi-
“ ble, had he only used a trembling and
“ broken Voice, and had only an extream
“ Weakness possessed his Body; because I

“ con-

“ conceived it possible for a young Actor,
“ by the Help of Art, to imitate that De-
“ bility of Nature to such a Pitch of Ex-
“ actness; but the Wrinkles of his Face,
“ his Sunk Eyes, and his loose and yellow
“ Cheeks, the most certain Marks of
“ great old Age, were incontestible Proofs
“ against what they said to me. Notwith-
“ standing all this, I was forced to submit
“ to Truth, because I knew for certain,
“ that the Actor, to fit himself for the
“ Part of this *Old Man*, spent an Hour in
“ dressing himself, and disguised his Face
“ so nicely, and painted so artificially a
“ Part of his Eyebrows and Eyelids, that,
“ at the Distance of six Paces, it was im-
“ possible not to be deceived. I was de-
“ sirous to be a Witness of this myself,
“ but Pride hindered me; so knowing
“ that I must be ashamed, I was satisfied

“ of

" of the Confirmation of it from the other
 " Actors."

But Spillar shared the general Fate, for Years together, of performing all his Parts excellently well in an unfashionable Theatre, and to thin Audiences ; a Fate, I fear, in some Respects, he too much merited. He was a Man of an irregular Life, and therefore lived neglected ; and after Death was soon forgot.

Such of my Readers, as have been long enough in Life to remember an Actor in *Lincoln's Inn Fields* Theatre, by the Name of BOHEME, will thank me for reviving so remarkable a Performer in their Memories ; for the natural, musical piercing Tones of his Voice, particularly adapted to Grief and Distress, must have touched the Heart of

every feeling Auditor too forcibly ever to be forgot.

Bobeme was bred a Sailor, and quitted the Quarter-deck for the Stage. He was tall and erect, with a manly Countenance; but by walking the Decks of the Ship from a Boy, he had contracted a Stradling in his Gait, of which no Art or Application could ever cure him.

His first Appearance was at a Booth in Southwark Fair, which, in those Days, lasted two Weeks, and was much frequented by Persons of all Distinctions, of both Sexes; he acted the Part of *Menelaus* in the best Droll I ever saw, called *the Siege of Troy*.

After

After the Entertainment was over, my Curiosity led me behind the Scenes, to enquire after the new agreeable Actor; there I was told he was engaged by the Manager of *Lincoln's Inn Fields Theatre*, to be in his Company the following Season.

He appeared there very soon, in capital Characters; but that Company (though composed of *Keen, Quin, Ryan, Leigh, Walker, Boheme, Spillar, Griffin, Egleton, old and young Bullock*, all Actors of Merit) being so inferior to the powerful Theatre-Royal in *Drury-Lane*, they never could see any thing like an Audience to any Play without an Interest, till the Success of *Pantomimes*, and the *Beggar's Opera*, in the Year 1727: Yet all those who were

Judges of Nature, and who casually went thither, were surprized and charm'd with the musical, pathetic Tones of Grief, that went pointed to the Heart, from this captivating Speaker.

In some Scenes in King *Lear* (though he wanted Judgment to mark and support the fine Variety in that Character) he has surprized many a Critic with his Powers, in the distressful Passages; and in the *Herod* and *Mariamne*, written by Mr. Fenton, he distinguished himself like an Actor of Importance, in the Character of *Herod*.

He had also a singular Vein of Humour, and was excellent in some Parts of Comedy.

Bobeme

Bobeme died of a Fever, in the Prime of his Life, and before that Theatre was brought into Vogue by Pantomimes; by which Means this very extraordinary Actor was not generally known.

WALKER set out a young Man of great Promise. His first Part of any Importance was *Axalla* in *Tamerlane*, at the Revival of that Tragedy in *Drury-Lane* Theatre, about the Year 1716. Mr. Booth told me, he had, at that Time, great Expectation of Walker's being a capital Actor; which would, no Doubt, have been his good Fortune, had he remained where he could have been properly assisted; but Encouragement was fatal to him. He quitted that Theatre for the Pleasure of joining the young Geniusses in

the *Lincoln's Inn Fields Company*; where he must have starved, and died forgotten, if the famous **MACHEATH** had not made him the celebrated **THOMAS WALKER**.

It is most certain, that Part has not been so well acted since his Time, though better sung; he threw an easy, dissolute Air into that Character, to which all his Successors have been Strangers to.

GRIFFIN was a Comedian, excellent in some Characters. The Revival of the *Merry Wives of Windsor*, at the Theatre-Royal in *Lincoln's Inn Fields*, about the Year 1720, was of signal Service to that Company, as it displayed the great Merit of *Quin* in *Falstaff*, *Ryan* in *Ford*, *Spillar* in *Doctor Caius*, *Bobeme* in *Justice Shallow*, and **Griffin** in *Sir Hugh Evans*, which con-

firm'd his Reputation as an Actor of Merit
with the Public.

Some Years before he had greatly distinguished himself in Sir *Paul Pliant*; and long before he died, he made it a finished Character; his silly important Look always excited Laughter whenever he appeared. How finely the Author has prepared the Audience for his Entrance with *Careless's Letter* in his Hand, which Lady *Pliant* has given him by Mistake, and which discovers his being a Cuckold; it was not in Nature to resist bursting into Laughter at the Sight of him; his ridiculous, distressful Look, followed by a lamentable Recital of his Misfortunes, in that admirable Soliloque, was as high a Subject as any Incident I remember in Comedy.

Griffin was taken into *Drury-Lane Theatre* in the Year 1721, to supply some of the Parts of *Norris*, who was then in the Decline, there he remained many Years unnoticed, (as *Gibber* and *Johnson* were before him in his Walk) till the *Miser* was brought to that Stage, altered from *Moliere* by the late Mr. *Fielding*. In the *Miser* he shewed his great Abilities for that disagreeable Species of acting, and met with general Approbation. He was a sensible, sober Man, and well respected. When he died, he left Effects very acceptable to his Sister and her Children; and what is more uncommon, a good Character.

In the Course of this History, I have had two Points in constant View; the first, to adhere strictly to Truth, to the best of

my

my Knowledge and Information; and the other, to avoid speaking of the present Performers, but as they are necessarily introduced in the Work; they may be a future Subject for some abler Pen: And therefore, though in Page 70 I hinted at my Design of enlarging on the Merits of Mr. Garrick, as an Actor, in its proper Place, I must content myself with giving my Reader the following curious Outline of an *universal Actor*, as drawn by that great Master, *Cibber*, who says:

“ The Painter that can draw but one Sort of Object, or an Actor that shines but in one Light, can neither of them boast of that ample Genius which is necessary to form a thorough Master of his Art. If his Talent lies in such narrow bounds, that he dares not step out of

them, to look upon the Singularities of
 Mankind, and cannot catch them in
 whatever Form they present themselves ;
 if he is not Master of the *Quicquid agunt
Homines, &c.* in any Shape human Na-
 ture is fit to be seen in ; if he cannot
 change himself into several distinct Per-
 sons, so as to vary his Tone of Voice,
 his Motion, his Look, his Gesture,
 whether in higher or lower Life,
 and, at the same Time, keep close to
 those Variations without leaving the
 Character they singly belong'd to ; if his
 best Skill falls short of this Capacity,
 what Pretence have we to call him a
 compleat Master of his Art ?"

If I am asked, who ever arrived at this
 imaginary Excellence ? I must confess the
 Instances are few ; but I can venture to
 say,

say, *Garrick*; who will certainly be as immortal in the Annals of the Theatre as *Roscius* and *Aesopus*. Let us take a short Survey of him in his domestic Happiness. He has acquired an extensive Fortune by the Force of his great Abilities; and from his superior Merit as an Actor, and his Conduct in *private Life*, enjoys the Distinction of being honoured with the Friendships of Men of the first Rank in all Denominations. It is that alone which adds Lustre to his Profession.

We have seen, in the Case of Mr. *Cibber*, when a young Man, what Difficulties he had to encounter; and that nothing less than a powerful Genius, like his, could have enabled him to force his Way into public View, where to be properly seen was to be applauded.

How

How happy has been the State and Conduct of our Theatres for these last sixteen Years? when so many Geniusses have stepped at once into Reputation and Fortune.

We have now several young Actors and Actresses, that are rising into great Merit and Favour with the Public; I would most heartily recommend it to them to avoid becoming what the Painters call *Mannerists*. Our late great Master says, "They should endeavour to be *Judges of Nature*, from whose various Lights they should take their Instructions, and not meer auricular Imitators of some favorite Actor." But what says the *Italian Master Riccoboni*? He is a little more severe; he says, "A Person who does not profess an Art, is excusable

" excusable if he is ignorant of its Principles ; but if he professes it, he is answerable to the Public, if he is not completely Master of it, both in Theory and Practice."

And yet, Imitation is too often the highest Merit of the middle Rank, and particularly of very young Performers, who are often push'd early into capital Parts, where, without true sterling Genius, properly assisted, they must do Injury to themselves. Let those of Genius study Nature, and they will certainly succeed to the Height of our Expectations.

There is another remarkable Circumstance that must not pass unnoticed ; which is, since the Restoration, when Major Molineux and Captain Hart commenced

Actors,

Actors, that the Profession has not been so much honoured as within these twenty Years past, by the Induction of so many young Men of good Families, and that had the liberal Education of Gentlemen, and the good Examples that are now set by those at the Head of the Profession, will, no Doubt, encourage future young Gentlemen of Genius, who have been properly educated, and left in the World not properly provided for, to enter a Community, that will not, on that Account, exclude them from the respectable Part of Society.

Before I close this Subject, I must once more review that CITY, which I shall for ever think of with Delight, when I ex parte on its *Improvements*, of which nothing can be a greater Proof, or more remarkable,

able, than the Encrease of the Sum taken to Plays (Benefits excluded) at the Theatre, from the Year 1743 to 1758, from two thousand Pounds *per Ann.* to ten thousand. To what can this be owing, but to the Reformation, and due Decorum introduced there at that remarkable Period 1746-7? and it is far from a vain Thought, that the Increase of its Houses and Inhabitants was chiefly owing to that happy Regulation in the public Diversions, because People of Birth and Fortune will never fix their Residence, but where there is Entertainment for the Mind as well as Body.

In a great and populous City, the gay and wanton young Men are, indeed, the constant Visitors to a Theatre, and they are also the constant Pests; they had rather see an irregular Performance, it best
suits

suits their Genius; they can hiss, and laugh, and talk loud, and become, by that Means, Actors themselves. This was the unhappy Situation of the *Theatre* in DUBLIN for many Years; the Audience Part was a *Bear-Garden*, and the other a *Brothel*. The Grave and Decent of both Sexes absented themselves, of course, from a Place of such Irregularity.

But when Decency was restored and established, regular and good Entertainments followed; then the Sensible and Virtuous again frequented the *Theatre*.

Be it here with Truth recorded, that this Reformation and Improvement was entirely owing to Mr. Sheridan, whose Spirit and good Character carried him through,

through, and supported him in this arduous
Undertaking.

His Abilities as an Actor must be fully proved by the Success that attended his twelve Years Performances in that improved Theatre, where he was the constant and chief Support. And though it must be admitted, he had not a good Instrument to play on, yet, to cover that Want, the great Art of the Master was more demanded, and more conspicuous.

P O S T S C R I P T.

The Author of the foregoing Sheets is very apprehensive, upon Recollection, that he may have expressed himself on the Subject of PATRIOTISM in IRELAND with too unlimited a Scope. He therefore begs Leave to declare his Opinion, that the

DISIN-

DISINTERESTED MAN, who has Abilities to keep a watchful Eye upon the Conduct of GOVERNORS and MINISTERS, and to oppose all Encroachments upon the Liberties of the People, is a PATRIOT, whose Statue should be erected by his applauding Countrymen. Such a Man ENGLAND has now to boast of, whose Virtues have exalted him to the Helm of State. And the Love the Author bears to IRELAND, from the strongest Motives of Gratitude, induces him to hope, that such a Man will never be wanting to guard her Liberty.

The Author of the following Speech is
John Smith, upon his Return from
the Island of Ireland, where he
spent a short time, and will be
soon published in a Society. He expresses
the Opinion, that the
- MARCH

A N

INTRODUCTION

A NNUAL REGISTER

Of all the Tragedies, Comedies, Farces, &c.

That have been acted in the THEATRES-ROYAL in London,

From the Year 1712, to the Year 1760.

INTRODUCTION.

I Am advised, in order to render this History as compleat as possible, to add the following Annual Register of all the Plays, the Names of their Authors, and the Theatres they were performed at, since the Year 1712, being the Period when CIBBER, WILKS, and BOOTH commenced Managers of the Theatre-Royal in *Drury-Lane*; from whence my Readers may form their Judgment of the Encouragement given by Managers to Authors who have wrote for the Stage.

London, Nov. 7,
1760.

B. VICTOR.

A N

A N

ANNUAL REGISTER, &c.

1713.

THE GENEROUS HUSBAND, by Mr.
Charles Johnson.

JANE SHORE, a Tragedy, by *Nicholas
Rowe, Esq.*

The WIFE OF BATH, a Comedy, by
Mr. John Gay.

1714.

The HEROIC DAUGHTER, a Tragedy,
by Mr. *Cibber.*

The

The WONDER, a Comedy, by Mrs.
Centlivre.

The COUNTRY LASSES, a Comedy, by
Mr. *Johnson.*

1715.

LADY JANE GRAY, a Tragedy, by
Nicholas Rowe, Esq;

The VICTIM, a Tragedy, by Mr.
Charles Johnson.

The WHAT D'YE CALL IT, a comi-pas-
toral Farce, by Mr. *Gay.*

1716.

The CRUEL GIFT, a Tragedy, by Mrs.
Centlivre.

The HUMOURS OF THE ARMY, a Co-
medy, by Mr. *Charles Shadwell.*

DIDO and ENEAS, a Masque, by Mr.
Booth.

1717.

The SULTANESS, a Tragedy, by Mr. Johnson.

THREE HOURS AFTER MARRIAGE, a Comedy, by Mr. Gay.

The PLAY'S THE PLOT, a Comedy, by Mr. Breval.

BICKERSTAFF'S BURIAL, or WORK FOR THE UPHOLDERS, a Farce, by Mrs. Centlivre.

The NON JUROR, a Comedy, by Mr. Cibber.

This Comedy was acted soon after the settling the Troubles which attended that desperate Rebellion in the Year 1715; and as Nonjurors and Jacobites were, at that Time, plenty in London, the Author's Enemies were increased and exasperated,

and

and they missed no Opportunity to revenge themselves, but baited him, to the last Moment, as Manager and Author; as an Actor, he was protected by his superior Merit. This Play was, of course, properly supported by the Whigs, and all Friends to the *Hanover Succession*, and was a bold Stroke for future Court Favour and Preference, which succeeded; and got the Author the Laureatship, which he acknowledges in Page 431, where he says, "I am not unwilling my Enemies should know, (however unequal the Merit may be to the Reward) that Part of the Bread I now eat was given me for writing the *Non-juror.*

Lucius, the first Christian King of Britain, a Tragedy, by Mrs. Manley.

A BOLD

A BOLD STROKE FOR a WIFE, A Comedy, by Mrs. Centlivre.

N. B. The Managers of the Theatre-Royal in *Drury-Lane* constantly permitted the younger Part of their Company to perform Plays three Nights a Week all the Summer, under the Direction of Mr. Mills sen. there being, at that Time, no Summer Entertainments in or near *London*. It was by this Summer Company that *Love in a Veil*, a Comedy, was acted, written by Mr. Savage.

1719.

BUSIRIS, a Tragedy, by Doctor Edward Young.

VOL. II.

F

1720.

HUMPHREY

A new and improved
Edition of 1720. by Mr. Humphrey.

The SIEGE OF DAMASCUS, a Tragedy,
by Mr. *Hughes*.

The REFUSAL, or the LADIES PHILO-
SOPHY, a Comedy, by Mr. *Cibber*.

The REVENGE, a Tragedy, by Doctor
Young.

The ARTIFICE, a Comedy, by Mrs.
Centlivre.

The BRITON, a Tragedy, by Mr.
Philipps.

The SPARTAN DAME, a Tragedy, by
Mr. *Southern*.

CHIT-CHAT, a Comedy, by Mr. *Kille-*
***grew*.**

HUMPHRY,

HUMPHRY, Duke of Gloucester, by Mr.
Philips.

The CONSCIOUS LOVERS, a Comedy,
by Sir Richard Steele.

This Comedy was written some Years before it was acted, and at first called the fine Gentleman. The learned Mr. Dennis, the celebrated Critic of his Time, was then in the Decline of Life; and as his Subsistence could only arise from his Attacks on Merit, the Author of this Comedy could not escape him. When the Comedy was in Rehearsal, Dennis published a Pamphlet, the Title-page of which was as follows :

" A Defence of Sir Fopling Flutter,
" written by Sir George Etheridge; in
" which Defence is shewn, that Sir Fopling,

" that merry Knight, was rightly composed
 by the Knight his Father, to answer the
 Ends of Comedy; and that he has been
 barbarously and scurrilously attacked by the
 Knight his Brother in the 65th Spectator,
 by which it appears, that the Knight knows
 nothing of the Nature of Comedy."

The Scurrility of this Pamphlet appears
 in the Title-page. It was impossible for
 this learned Author to write any Criticism
 that had not some Degree of Merit in it;
 but in this he not only reflected on Sir
 Richard for being an Irishman, but called
 him a Two-penny Author, because he
 wrote the TATLERS and SPECTATORS.

As the Design of this Pamphlet was to
 prejudice the Public against this Comedy,
 Dennis could not avoid promising a Cri-
 ticism

belonging to your original critics took up
ticism on it, when it appeared on the
Stage. I had the Happiness, about that
Time, of being introduced to the Favour
and Friendship of Sir *Richard Steele*, by Mr.
Hill; and among the rest, expressed my
Resentment against *Dennis* with all the
Warmth of Youth, and therefore was ea-
sily persuaded to attack him, which I did
in a Letter to Sir *Richard*, that was print-
ed boldly with my Name, and sold with
the Comedy. This was like setting a
young Cur to nibble the Heels of a Ma-
tiff; but it had this Effect, when the Cri-
ticism appeared from *Dennis*, agreeable to
his Promise, it was allowed by all to be
the most civil, and therefore the *dullest* of
all his critical Performances.

1723.

**The CAPTIVES, a Tragedy, by Mr.
John Gay.**

**The MASQUERADE, a Comedy, by Mr.
Johnson.**

**HENRY V. or The Conquest of France by
the English, a Tragedy, taken from Shake-
spear, by Aaron Hill, Esq.**

1724.

**The FATAL CONSTANCY, a Tragedy,
by Hildebrand Jacob, Esq.**

1725.

**The BATH UNMASK'D, a Comedy, by
Mr. Odingfells.**

**LOVE IN A FOREST, a Comedy, by
Mr. Johnson.**

N. B.

N. B. Sir THOMAS OVERBURY, a Tragedy, by Mr. Savage, was acted this Year by the Summer Company. As also, A WIFE TO BE LET, a Comedy, by Mrs. Heywood.

CÆSAR IN EGYPT, a Tragedy, by Mr. Cibber.

There was a public Paper appeared three Days a Week at this Time, called the *Plain Dealer*, chiefly wrote by Mr. Hill. In the Paper, published the first Morning the Bills were up for this Tragedy, the satirical Stroke run thus. “ This Evening we are to have a new Tragedy, called *Cæsar in Egypt*; I am of Opinion we shall find *Cibber* in *Egypt*, and not “ *Cæsar*. ”

THE PROVOKED HUSBAND, a Comedy
 by Mr. Fielding. Augt 1726.
 THE RIVAL MODES, a Comedy, by
 James Moore Smyth, Esq. M^r.
 The Public had great Expectations from
 this Comedy, as the Author was a young
 Man of Fortune and Fashion, and very
 remarkable for his Intimacy with all the
 reigning Wits of those Days; but the Per-
 formance of it ruined him every way. Mr.
 Pope attacked him in the *Dunciad* as a Pla-
 giary, and his Creditors his Fortune; he
 died soon after.

THE CAPRICIOUS LOVERS, a Comedy,
 by Mr. Odingfells.

LOVE IN SEVERAL MASKS, a Comedy,
 by Mr. Fielding.

The

The PROVOKED HUSBAND, a Comedy,
by Sir John Vanbrugh and Mr. Cibber.

As a Proof of the rooted, constant Pre-judice against Mr. Cibber as an Author, nothing could equal the Severity with which this Comedy was treated the first Night; there were several Interruptions, where the Actors were obliged to stand still, and particularly, one in the fourth Act, which, as I observed to a Friend who sat next me, I thought it impossible to outlive; but persevering Merit must succeed, and Cibber enjoyed a most notable Triumph over his Enemies; for when he printed Sir John Vanbrugh's Part of the Comedy alone, it appeared, that they had applauded those Scenes wrote by Cibber, and mal-treated those written by Sir John. thoughts of Sir John Vanbrugh's M. ye
Kingsmen

1728.

The VILLAGE OPERA, by Mr. Johnson.

INJURED INNOCENCE, a Tragedy, by
William Billers, Esq.

LOVE IN A RIDDLE, an Opera, by Mr.
Cibber.

This Opera was known to be Cibber's, and was accordingly severely treated by the Public; he attributes their Severity (in Page 201) to a ridiculous Report then spread, that he had privately made Interest to get the second Part of the Beggar's Opera suppressed; but the real Truth was, they had too much Reason and Justice on their Side here. In this Pastoral the Author had introduced several difficult Italian Airs, which coming just after the well-adapted Tunes in the Beggar's Opera, appeared

appeared not only dull, but truly ridiculous.

The best Part of this Opera was soon after reduced to a Ballad Farce, called *Damon and Philiida*.

1729. *TIMOLEON,* a Tragedy, by *Benjamin Martin, Esq.*

THE HUMOURS OF OXFORD, a Comedy,

by *Mr. Miller,* 1729.

DOUBLE FALSEHOOD, a Tragedy, by *Mr. Theobald,* said by him to be written by *Shakespear,* which no one credited; and on Enquiry, the following Contradiction appeared; the Story of the *Double Falsehood* is taken from the *Spanish* of *Cervantes,* who printed it the Year after *Shakespear* died. This Play was performed twelve Nights; *Mr. Booth* was taken ill during the Run of

it,

it, and never appeared any more on the Stage.

SOPHONISBA, a Tragedy, by Mr. Thomson.

ATHELWOLD, a Tragedy, by Aaron Hill, Esq.

GEORGE BARNWELL, a Tragedy, by Mr. Lillo.

The Mock Doctor, a Farce, by Mr. Fielding, both acted by the Summer Company.

The Lover's OPERA, a Farce, by Mr. Chetwood.

The EPHESIAN MATRON, a Farce of one Act, by Mr. Johnson.

DEVIL TO PAY, a Ballad Farce, acted with universal Success by Jevon, Coffey, and others.

1731.

EURYDICE, a Tragedy, by Mr. Mallet.

The MAN OF TASTE, a Comedy, by
Mr. Miller.

BAYES'S OPERA, by Mr. Odingells.

The TRIUMPHS OF LOVE AND HO-
NOUR, a Tragedy of three Acts, by Mr.
Cooke.The HIGHLAND FAIR, or the UNION
OF THE CLANS, a Scotch Opera, by Mr.
Mitchell.PATTIE AND PEGGY, a Scotch Ballad
Opera of one Act, taken from Allen Ram-
say, by Mr. Theophilus Cibber.

1732.

LUCIUS JUNIUS BRUTUS, a Tragedy,
by Mr. Duncomb.

The

The MODERN HUSBAND, a Comedy,
by Mr. Fielding.

~~A CAELIA, or the perjured Lover, a Tragedy in Prose, by Mr. Charles Johnson.~~

Written on a domestic, familiar Subject; and though some Scenes in the last Act were truly distressful, yet the Play did not meet with Success, and therefore it was printed without a Name.

This was the last of Mr. Johnson's Pieces that he brought to the Stage. This Gentleman was happy in the Friendship of Mr. Wilks, who, at all Times, exerted his Powers, as Manager and Actor, to serve his Friend. I had the Pleasure of Mr. Johnson's Acquaintance. He was a modest, sensible Man, very comely in his Person, but rather too corpulent. This Author was greatly hurt at finding himself out introduced

introduced in the *Dunciad*, as he was not conscious of having ever given the least Offence to any one; but it seems he was too large an Object to be miss'd; the Poet gave him a Cut with his Pen as he passed, and the ANNOTATOR, to justify it, quoted the following Scurrility from a sorry Pamphlet, called, *The Characters of the Times*, as follows:

" Charles Johnson, famous for writing a Play every Year, and being at Button's Coffee-house every Day; he had probably thriven better in his Vocatio, had he been a small Matter leaner. He may justly be called a Martyr to Obesity, and be said to have fallen a Victim to the Rotundity of his Parts."

I remember a Complaint brought against the Author of the *Dunciad*, in a modest, and therefore a neglected Satire, printed about that Time by Osborne in Gray's-Inn, for a similar Fault committed against James Moore Smyth, Esq; who had Vices and

and Follies enough for the Satyrift, without ridiculing the *Make* of his Person.
The Lines in the *Dunciad* are :

" No meagre, muse-rid Mope, adust and thin,
" In a dun Night-gown of his own loose Skin ;
" But such a Bulk as no twelve Bards could raise,
" Twelve starvling Bards of these degen'rate Days :
" With pert, flat Eyes like window'd well this Head, &c."

Those in the Reprisal are as follows :

" Why should one sad, unpleasing Form degrade
" Another, Nature has unkindly made ?
" Can Moore his large, unhandsome Shape reduce ?
" That can't be Satire, but low, mean Abuse,"

But the Author of the *Dunciad* has, in many Places, confessed HIS BEING A SHAMED OF THE NOTES ; his Words are, in his Letter to *Aaron Hill*, Esq; on that Subject, " I am weary of telling a great Truth, which is, that I am not the Author of them." What a poor, mean Excuse is that ? He must have consented to the writing

writing those Notes; he must have read
and approved them; and to make them a
Part of his own Works, was giving them
the highest Approbation.

1733. *The MODISH COUPLE, a Comedy, by Charles Bodens, Esq;*

The LOVER, a Comedy, by Mr. Cibber Junior.

TIMON IN LOVE, or the Innocent Thieves, a Comedy of three Acts, by John Kelly, Esq.

A CURE FOR A SCOLD, a Ballad Farce, by Mr. Worsdale.

The DEVIL OF A DUKE, a Farce, altered from Duke or no Duke, by Mr. Drury.

The MOCK LAWYER, a Farce, by Mr. Edward Philips.

N. B.

N. B. The OLD DEBAUCHEE, or *the Jesuit caught*, a Comedy ; and the COVENT-GARDEN TRAGEDY, wrote by Mr. Fielding, I am of Opinion, were both acted by the Summer Company.

The CONNOISSEUR, a Comedy, by Mr. Conolly.

The UNIVERSAL PASSION, a Comedy, by Mr. Miller.

The MISER, a Comedy, by Mr. Fielding.

The VIRGIN UNMASK'D, a Ballad Farce, by Mr. Fielding.

The CHAMBER-MAID, a Farce, by Mr. Philips.

CHRONONHOTONTHOLOGOS, a Mock-Tragedy, by Harry Carey.

N. B. The OLD DEBAUCHEE of 1735.

1735.

ELMERICK, a Tragedy, by Mr. Lillo.

HONEST YORKSHIRE MAN, a musical Farce, by Harry Carey.

The RIVAL MILLINERS, a Farce, by Mr. Thomas Drury.

The LOTTERY, a Ballad Farce, by Mr. Fielding.

1736.

N. B. This was the Season for Farces, as appears by this Crowd of Petit-pieces.

The MILLER OF MANSFIELD, a Farce, by Mr. Dadley.

The INTRIGUING CHAMBERMAID, a Farce, by Mr. Fielding.

1737.

This was the first Play that was

1737.

Brought out by the Theatre Royal of
**ART AND NATURE, a Comedy, by Mr.
Miller.**

Number of Plays produced; put a Supply
**The COFFEE-HOUSE, a Farce, by Mr.
Miller.**

SIR JOHN COCKLE, a Farce, by Mr.
Dodley.

The EUNUCH, or the Darby Captain, a
Farce, by Mr. Cook.

1738.

An HOSPITAL FOR FOOLS, a Farce, by
Mr. Miller.

DRAGON OF WANTLEY, by Mr. Carey.
GUSTAVUS VASA, a Tragedy, by Henry
Brooke, Esq. Intended to be acted at
Drury-Lane Theatre, having been often
rehearsed there.

N. B.

N. B. This was the first Play that was prohibited by the Licencer after the Act of Parliament had passed, which limited the Number of Play-houses; but a Subscription was soon raised by his Friends for the printing it, at five Shillings, which amounted to the Sum of one thousand Pounds.

1739.

MUSTAPHA, a Tragedy, by Mr. Mallet.

BLIND BEGGER OF BEDNAL GREEN, a Farce, by Mr. Dodsley.

BETTY, or *the Country Bumpkins*; and NANCY, or *the parting Lovers*: both written, and set to Music by Mr. Carey.

1740.

Love THE CAUSE AND CURSE OF GRIEVE
of THE BRITISH AND IRISH TRAGEDIES was
1740.

Comus, altered from *Milton* by Mr.
Dalton, and set to Music by Mr. Arne.

The LEVEE, a Farce, by John Kelly,
Esq.

1741.

FATAL RETIREMENT, a Tragedy, by
Anthony Brown, Esq.

1742.

The WEDDING DAY, a Comedy, by
Mr. Fielding.

BRITONS STRIKE HOME, by Mr. Ed-
ward Philips.

1743.

MAHOMET, a Tragedy, by Mr. Miller.

LOVE

LOVE THE CAUSE AND CURE OF GRIEF,
or the *Innocent Murderer*, a Tragedy, by
Mr. Cooke.

1744.

The ASTROLOGER, a Comedy, by Mr.
James Ralph.

REGULUS, a Tragedy, by Mr. Howard.

TANCRED and SIGISMUNDA, a Trage-
dy, by Mr. Thomson.

The LAWYER'S FEAST, a Farce, by
Mr. Ralph.

HENRY VII. or the Popish Impostor, by

Mr. Mathlin.

The DEBAUCHEES, by Mr. Fielding.

1746.

1746.

No new Play this Year, but the following Comedies revived.

The REFUSAL.

The ARTFUL HUSBAND.

The WILD GOOSE CHASE.

The SUSPICIOUS HUSBAND, or the Plague of Envy, a Farce, by way of Criticism on the Comedy of the Suspicious Husband. By Mr. Macklin.

1747.

Here begins the Management of Messrs. Garrick and Laty.

GEORGE DANDIN, a Farce, taken from Molier.

CLUB OF FORTUNE HUNTERS, or Widow bewitch'd, by Mr. Macklin.

HENRY

HENRY V.

ALBUMAZAR, } Revived.
The Lover's Melancholy, }
The Foundling, a Comedy, by Mr.
Moore.

This Comedy was acted eleven Nights; and, except the Part of *Fiddle*, met with great Applause. That Character was drawn for one *Russel*, a young Man, admired for his agreeable Manner of imitating the Opera Singers. He was handsome and elegant in his Person, of most consummate Assurance, and caressed, for some Years, by several leading Ladies of Quality; and yet, (so capricious is the Fate of those Beings) he was thrown into the Fleet Prison, in his Prime of Life, for a Debt not exceeding forty Pounds, ran mad, and died there in a few Months.

belopqul ylles ed ill i c qdilnebifell ell
 WH i M as snt 1748 Guisll vnm of jslm
 MAHOMET and IRENE, a Tragedy, by
 Samuel Johnson, A. M., to 221 lli M
 LETHER, partly written some Years ago,
 and played with Success; but now revived,
 with great Alterations, by Mr. Garrick,
 TRIUMPH OF PEACE, a musical Entertain-
 ment, by Mr. Dodsley, M. d. or. V. H.
 MEROPIS, a Tragedy, from Voltaire, by
 Aaron Hill, Esq. bing. si. Ktowfge. si. v.
 Mr. Hill, the Translator of this applauded
 Piece, from the vain-glorious Voltaire,
 (who has represented the English as incapa-
 ble of writing Tragedy) deserves to be
 remembered by me with the greatest Re-
 spect. I had the Happiness of being intro-
 duced to his Acquaintance by the late
 Mrs. Sanxon, (then the celebrated Clio)
 and very soon received several Instances of

his Friendship. It will be easily supposed, that so many Qualifications as Mr. Hill was blest with, must impress on my youthful Mind Ideas of the most accomplished Gentleman; and to the finest Address was added a Soul truly disposed to great and generous Actions.

He gave his Alteration of Shakespear's *Henry V.* to the Managers of Drury-Lane Theatre, with Sets of Scenes, for which, to my Knowledge, he paid two hundred Pounds. He writ the *Fatal Entravagance* for Mr. Mitchell, (a Gentleman of his Acquaintance then in Distress) got it acted, and supported on the supposed Author's third Night. He gave the Profits of his *Zara* to the late Mr. Bond, (another of his distressed Friends) and the Printing of it to Mr. Gertwood, then Prompter and Bookseller.

From his universal Knowledge in all the Arts and Sciences, it was not to be wondered at, if his soaring, unbounded Genius carried him to expensive Projects, in the Pursuit of which, even the Necessaries of Life are too often neglected.

It was in this melancholy Situation that a fatal Disorder seized him; and it was at this Juncture, that the late PRINCE OF WALES (whose Humanity was remarkable) hearing of his Distress, commanded the Performance of his MEREPE, for the Benefit of the Author, (*the first he ever received from the Stage*) and honoured it with his Royal Presence.

But the Writer of his Life (lately printed before the two last Volumes of his Works) tells us, he died the Day before it was acted, in the very Minute of the Earth.

*Earthquake, the 8th of February 1749, in
the sixty-fifth Year of his Age.*

1749.

EDWARD the black Prince, a Tragedy,
by Mr. Shirley.

FRIENDSHIP in FASHION, a Comedy,
Revived.

*The LITTLE FRENCH LAWYER, a
Farce, taken from Beaumont and Fletcher.*

The SPANISH CURATE, from Ditto.

*The CHAPLET, a musical Entertainment,
by Mr. Mendez, and set to Music*

*by Dr. Boyce. 1750.
Don SAVERIO, a musical Entertain-*

*ment, by Mr. Arne. 1750.
The ROMAN FATHER, a Tragedy, by*

Mr. Whitehead.

Gil Blas, a Comedy, by Mr. Moore.
 The PILGRIM, and ^{the Country Revived.}
 The TENDER HUSBAND, ^{EVERY} Revived.
 Boys in Petticoats, a Farce, by
 Mrs. Oliver.
 ROBIN HOOD, a musical Entertainment.
 Queen MAB, a new Pantomime, by
 Mr. Woodward.
 A Masque, to be performed
 by Mr. B.
 This Masque was written about
 eleven Years ago, by Mr. Thomson and
 Mr. Mallet, and set to Music by Mr. Arne,
 at the Direction of the late Prince of
 Wales, and performed in his Royal High-
 ness's Garden at Clifden. In this Year it
 was revised, and altered for the Stage by
 Mr. Mallet, and well received.

London EAST.

EASTWARD HO, or *the Apprentices*, an
old Comedy, Revived.
^{REVIVED} THE PILGRIM,
EVERY MAN IN HIS HUMOUR, written
a hundred and sixty-two Years ago by
the celebrated Ben Johnson, and not only
revised, but a necessary Scene or two added
by Mr. Garrick. This Comedy was acted
inimitably; and yet, I am told, there was
some hissing the first Night from the rash,
minor Critics; but as there are so many
Characters, so perfectly drawn from Na-
ture by that masterly Hand, and all of
them were so well performed, it is not to
be wondered at that the Comedy should
acquire an established Reputation.

THE SHEPHERD'S LOTTERY, by Mr.
Mendez, and set to Music by Dr. Boyce.
HARLEQUIN RANGER, a new Panto-
mime, by Mr. Woodward.

1752.

EUGENIA, a Tragedy, taken from the French by the Rev. Mr. Francis.

LADY JANE GRAY, a Tragedy, Revived.

TASTE, a Farce, by Mr. Foote; with a Prologue, in the Character of an Auctioneer, written and spoke by Mr. Garrick.

MAN OF TASEE, a Farce, taken from a Play so called.

1753.

The GAMESTER, a Tragedy, by Mr. Moore.

BOADICIA, a Tragedy, by Mr. Glover. Performed nine Nights with great Applause.

ENGLISHMAN IN PARIS, by Mr. Foote.

The

**The GENTILY, a new Pantomime, by Mr.
Woodward.**

The SILENT WOMAN,

MAN OF MODE,

DON SEBASTIAN,

Revived.

The BROTHERS, a Tragedy.

This Tragedy was wrote by Doctor Young, when a Civilian; and in Rehearsal at the Theatre-Royal in *Drury-Lane* in the Year 1726, at which Time I had the Happiness of his Friendship; but during the Rehearsal, the Doctor was called into Holy Orders, and the Play on that Occasion was withdrawn. Ever since that Period, he has devoted his Studies to the Service and Honour of that Religion, of which he is a worthy Minister. In this Year, 1753, some of the Doctor's Friends prevailed on him to give the above Tragedy to the Stage, as it was finished so

long ago. He did so; and the Author's Profits arising from it, the Doctor appointed to be given to the Society for propagating the Gospel; but finding the Sum insufficient, and far short of his Expectation, I am well informed, he made it up one thousand Pounds out of his own Pocket.

The FARRERS OF THE CITY OF LONDON WITH THEIR BURGESS MUSICK PAID TO THE MUSICIAN 1754.

VIRGINIA, a Tragedy, by Mr. Crisp.

CREUSA, Queen of Aethens, a Tragedy, by Mr. Whitchead.

THE KNIGHTS, by Mr. Foote.

CATHERINE and PETRUCHIO, taken from Shakespear's *Taming the Shrew*, by Mr. Garrick.

FORTUNATUS, a new Pantomime, by

Mr. Woodward.

1755.

Barbarossa, a Tragedy, performed
with Applause; the Author concealed;
his first Production.

The CHANCES, }
The MISTAKE, } Revived.
CORIOLANUS,

The FARIES, an English Opera, set to
Music by Mr. Smith; with a Prologue
written and spoke by Mr. Garrick.

BRITANNIA, a Masque, by Mr. Mallet;
set to Music by Mr. Arne; the Prologue
written by Mr. Mallet and Mr. Garrick;
and spoken by the latter in the Character
of a Drunken Sailor.

PROTEUS, or Harlequin in China, a new
Pantomime, by Mr. Woodward.

The CHINESE FESTIVAL. A grand
pantomime Entertainment of Dancing,
composed

composed by Mr. Noverre, in which above an hundred Persons were employed.

The Treatment this Performance received from the Public demands particular Notice here, as there are few Instances to be met with, where the People were in the wrong, unless misled by the Malice and Envy of designing Men. This was undoubtedly the Case here. The many worthless, disappointed Writers, that are unavoidably angry with the Manager of a Theatre, are always ready to lay hold of any Opportunity to injure him, and a very popular one offered, viz. That of engaging and bringing over a Troop of Frenchmen to the King's Theatre in London, just as England had declared War with France. Many Paragraphs in the News-Papers were artfully and wickedly drawn up to the following Effect, viz. "That the Ma-

"nagers

" Managers had sent over not only for French
" Dancers, but French Dresses also, and
" even for French Carpenters, and Manu-
" facturers."

Was it to be wondered at, that the *An-*
tigallicans, or that even the most phlegma-
tic *Englishman* should be rouzed to resent
such an Insult?

But at this Distance of Time, perhaps,
the Truth may be attended to, which is as
follows.

The Managers had been complained of,
for several Seasons, that they had presumed
upon their Success with the Public, and
would not be at any Expence for good
Dancers, and other elegant Decorations to
their Plays. To remove this Complaint,
they applied to Mr. Denoyer senior, to re-
commend some Person of Genius; and he
engaged Mr. Noverre, a Swiss by Birth,

Augt 11

in

in their Service. When the Managers
were assured of the great Abilities of Mr.

Noverre, they commissioned him to engage
to whom he thought proper to support and
execute his own Entertainments ; he there-
fore spared no Expence in his Engage-
ments. Thus his Troop was composed of
Italians, Swiss, Germans, and Frenchmen,
and all engaged by *Noverre* long before
the Declaration of War with *France* ;
but as the Time employed to gather this
Company, their Voyage hither, the making
above an hundred new Dresses, (which
were all made in *London*) and the many
Practices required for so difficult an Exhi-
bition, took more than eighteen Months ;
within that Space of Time War was de-
clared with *France* ; then MALICE and
ENVY marched forth under the Banner of
POPULARITY, and not only the *Chinese*,
Festival.

Festival was to be destroyed, but one of the Managers (the provoking Garrick) was to fall with it.

It was performed six Nights; but not even the first, though commanded by the late King, who honoured it with his Presence, could escape ill Treatment. On the second, third, fourth, and fifth Nights the Rioters were constantly opposed by several young Men of Fashion, and even Blows exchanged; but on the sixth Night, they exerted the utmost Violence, and after doing all the Mischief in their Power to the Theatre, they inflamed the Mob without Doors to join them to attack Mr. Garrick's House in Southampton-street, which was saved with some Difficulty. And thus the Managers, for their bold Attempt to entertain the Publick magnificently,

were compelled to submit to the Loss of
more than four thousand Pounds!

1756.
ATHELSTAN, a Tragedy, by the Au-
thor of *Barbarossa*.

The WINTER'S TALE, three Acts,
taken from *Shakespear* by D. Garrick,
Esq.

The APPRENTICE, a Farce of two
Acts, by Mr. Murphy.

The TEMPEST, an Opera, taken from
Shakespear, set to Music by Mr. Smith.

ALL'S WELL THAT ENDS
WELL, and] Revived.

**The FAIR QUAKER OF
DEAL,**

1757.

ELIZA, an English Opera, set to Music
by Mr. Arne.

The AUTHOR, a Farce of two Acts, by
Mr. Foote.

The MALE COQUETTE, a Farce of two
Acts.

REPRISAL, or Tars of Old England.

MERCURY HARLEQUIN, a new Pantomime, by Mr. Woodward.

LILLIPUT, acted by Children.

This Piece was planned, written, and got up in a Month, (as we are informed by Advertisement) and given to Mr. Woodward for his Benefit.

1758.

AGIS, a Tragedy, by Mr. Hume.

The GAMESTERS, an old Comedy, altered from Shirley.

The UPHOLDSTERER, a Farce of two Acts, by Mr. Murphy.

The TEMPEST, as written by Shakespear.

The FATAL MARRIAGE, altered from Southerns; the Comedy Part left out.

1759.

The ORPHAN OF CHINA, a Tragedy, from Voltaire, by Mr. Murphy.

OROONOKO, with Alterations, by Dr. Hawksworth.

HIGH LIFE BELOW STAIRS, a Farce of two Acts.

The DESART ISLAND, a Tragedy of three Acts.

The WAY TO KEEP HIM, a Comedy of three Acts, both written by Mr. Murphy.

The SIEGE OF AQUILEIA, a Tragedy,

by Mr. Home.

LOVE ALAMORE, a Farce of two Acts,

by Mr. Macklin.

N. B. This Farce was well acted, and
performed with uncommon Success.

HARLEQUIN'S INVASION. The Pro-
logue call'd it a *Christmas Pye*.

The ORPHAN OF CHINA, a Tragedy,

from Voltaire, by Mr. Murphy.

ORONOKO, with Alterations, by Dr.

Hawkesworth.

HIGH LIFE IN THE HOLLOW TARS, a Farce of

two Acts.

THE DESERT ISLAND, a Tragedy of

three Acts.

THE WAY TO KEEP HIM, a Comedy of

three Acts, newly written by Mr. Murphy.

[legg.]

This book is given to Adoration & Praise
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THE MAN IN THE
MIRROR

BY
JOHN DIXON
ILLUSTRATED BY
WILLIAM H. MORSE

1865

LINCOLN-INN-FIELDS

COVENT-GARDEN Theatres.

THE MAID THE MISTRESS, a Co-
medy, by Mr. Taverner.

1714.

INJURED VIRTUE, or the Virgin Martyr,
a Tragedy, by Mr. Ben. Griffin.

The FEMALE ADVOCATES, or the Stock-
Jobbers, by Mr. Taverner.

1715.

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The FERDINAND PROTEINER'S TRAGEDY

1715.

Binded P. M. v'd

The BARLEY'D COUPLE, or Mistake upon
Mistake, by Charles Molloy, Esq; Binded P. M.
The DRUMMER, or the Haunted House,
said, by Sir Richard Steele in the Preface,
to be written by Mr. Addison.

How this Comedy came to be given to
this Company we are not told, but when
it was first performed, it was either damn'd,
or neglected, and unknown; and when
Sir Richard Steele told the Public who was
the Author, it was revived, and universally
applauded!

1716.

The FATAL VISION, or the Fall of Siam,
a Tragedy, by Aaron Hill, Esq;
WOMAN'S A RIDDLE, by Mr. Charles
Bullock.

The.

The PERFIDIOUS BROTHER, a Tragedy,
by Mr. Theobald.

The ARTFUL HUSBAND, a Comedy, by
Mr. Taverner.

The HUMOURS OF PURGATORY, a
Farce, by Ben. Griffin.

The ARTFUL WIFE, a Comedy, by
Mr. Taverner.

The COBBLER OF PRESTON.

The PERJUROR, two Farces, by Mr.
Charles Bullock.

The MASQUERADE, a Farce, by B.
Griffin.

PAN AND SYRINX, an Opera of one
Act, by Mr. Theobald.

MANGORA, King of the Timbusians, a
Tragedy, partly in Rhime, by Sir Thomas
Moore, who was knighted by King George

the

the First, but for what Reason was not publicly known; it could not be for his Poetry. Three or four Years after the Performance of this famous Tragedy, I had the following Aecount from several of the Actors who performed in it: That Sir Thomas gave them many good Dinners and Suppers during the Rehearsals of this Play, which they all laugh'd at as ridiculous; but as the Company was, at that Time, composed chiefly of young Actors, and got but small Encouragement from the Public; it may be justly said, their Necessities compelled them to perform this strange Tragedy, which stood some chance to divert from its Absurdities.

I remember to have heard the following Lines often repeated:

" By all the ancient Gods of Rome and Greece,
I love my Daughter better than my Niece:

If

" If any one shou'd ask the Reason why—
" I'd tell 'em—Nature makes the strongest Tye."

In some Part of the Play, the King sus-
pects an Attempt on his Life, and in a
Rage thunders out :

" Call up my Guards! call 'em up every one!"
" If you don't call all—you'd as good call none."

1718.

SCIPIO AFRICANUS, a Tragedy, by
Mr. Charles Beckingham.

The COQUET, or *the English Chevalier*,
a Comedy, by Charles Molloy, Esq.

The SLIP, a Farce, by Mr. Christopher
Bullock.

1719.

HENRY IV. OF FRANCE, a Tragedy,
by Mr. Beckingham.

VOL. II.

H

RICHARD

RICHARD II. altered from Shakespeare,
by Mr. Theobald.

SIR WALTER RALEIGH, a Tragedy,

by Doctor Sewell.

1720. Complete in one volume
The IMPERIAL CAPTIVES, a Tragedy,

by J. Mottley, Esq;

IT'S WELL IF IT TAKES, a Comedy, by
Mr. Taverner.

KENSINGTON GARDENS, a Comedy, by

Mr. Leigh.

WOMAN'S REVENGE, or A MATCH IN
Newgate, a Comedy, by Mr. Charles Bul-
lock.

THE HALF-PAY OFFICERS, a Farce, by
Charles Molloy, Esq;

THE FATAL EXTRAVAGANCE, a Tra-
gedy of one Act; wrote by Aaron Hill,
Esq;

Esq; but brought to the Stage by Mr. Mitchell, and acted there for his Benefit
1721.

I must here rectify a Mistake made by the Compiler of *Whincop's compleat List of all the English Dramatic Poets, and of all Plays ever printed in the English Language to the Year 1747.* He says, the Reason why he sometimes writes the *Theatre* in *Lincoln's-Inn-Fields*, and sometimes the *Theatre-Royal* in *Lincoln's-Inn-Fields*, is, that in the Year 1721, Mr. Rich obtained Leave for a Party of the Guards to do Duty at his House like the other, and that gave it the Name of the *Theatre-Royal*. Whereas, the Fact is, that Mr. Rich was in the Possession of a *Royal Patent* at the Death of his Father; and the Accident of obtaining the Guards to do

Duty at his Theatre in *Lincoln's-Inn-Fields*,
in the 1721, was occasioned by a Riot
then committed there by a drunken Set of
young Men of Quality, which shut up that
Theatre for seven or eight Days; as the
Particulars of that Riot are to the Honour
of the Manager and the Actors, I shall re-
late it.

A certain noble Earl, who was said (and
with some Degree of Certainty, as he drank
Usquebaugh constantly at his Waking) to
have been in a State of Drunkenness for
six Years, was behind the Scenes at the
Close of a Comedy, and seeing one of his
Companions on the other Side, he crossed
over the Stage among the Performers,
and was accordingly hissed by the Au-
dience. I was standing by Mr. Rich on
the Side the noble Lord came over to, and
on the Uproar in the House at such an Ir-
regularity,

regularity, the Manager said, " I hope
 " your Lordship will not take it ill, if I
 " give Orders to the Stage-Door-Keeper
 " not to admit you any more." On his
 saying that, my Lord saluted Mr. Rich.
 with a Slap on the Face, which he imme-
 diately returned; and his Lordship's Face
 being round and fat, made his Cheek ring
 with the Force of it. Upon this spirited
 Return, my Lord's drunken Companions
 collected themselves directly, and Mr.
 Rich was to be put to Death; but Quin,
 Ryan, Walker, &c. &c. stood forth in
 Defence of the Manager, and a grand
 Scuffle ensued, by which the Gentlemen
 were all drove out at the Stage-Door into
 the Street. They then fallied into the
 Boxes with their Swords drawn, and broke
 the Sconces, cut the Hangings (which
 were gilt Leather finely painted) and con-

tinued the Riot there, till Mr. *Quin* came round with a Constable and Watchmen, and charged them every one into Custody. They were carried before Justice *Hungerford*, who then lived in that Neighbourhood, and all bound over to answer the Consequences; but they were soon persuaded by their wiser Friends to make up this Matter; and the Manager got ample Redress. The King, being informed of the whole Affair, was highly offended and ordered a Guard to attend that Theatre as well as the other, which is continued to this Day.

HIBERNIA FREED, a Tragedy, by Capt. *William Philips*.

THE FAIR CAPTIVE, a Tragedy, by Mrs. *Heywood*.

LOVE AND DUTY, a Tragedy, by Mr. *Sturmy*.

MONKEY, a Comedy, by *White*.

**WHIG AND TORY, a Comedy, by Mr.
Benjamin Griffin.**

**HOB'S WEDDING, a Farce, by Mr.
Leigh.**

1722.
**The COMPROMISE, a Comedy, by Mr.
Sturmy.**

**ANTIOCHUS, a Tragedy, by John Mot-
tley, Esq;**
1723.

No new Play this Year.
HIBERNIA FRIED, a Tragedy,

1724.
THE FAIR CAPTIVE, a Tragedy,

1725.
BELLISARIUS, a Tragedy.

MONEY'S THE MISTRESS, a Comedy,
by the celebrated Mr. Southern.

I happened to be behind the Scenes
the first Night of this Comedy, and was very
sorry to find that the Audience did not
take the Age, as well as the great Merit of
this Author, into their Consideration, and
quietly dismiss this last weak Effort to please
them. When they were hissing dreadfully
in the fifth Act, Mr. Rich, who was stand-
ing by Mr. Southern, asked him, if he
heard what the Audience were doing?

His Answer was, "No, Sir, I am very

"deaf"

After this will be added a

Message to the Royal

1726.

The DISSEMBLED WANTON, or My Son
get Money, a Comedy, by Leonard Welsted,

Esq.

Answerable to the First Edition

of the Second Edition

Montevideo
1727.

The FALL OF SAGUNTUM, a Tragedy,
by Philip Frowde, Esq.

The BEGGAR'S OPERA, by Mr. Gay.

The extraordinary Fate that attended
this new Species of Dramatic Poetry de-
serves to be recorded. The Author was a
Man of an acknowledged Genius, and by
his former Productions, and his amiable
Character in private Life, enjoyed the
Friendship of all the distinguished Writers
of the Age. Most of the Songs in the
Beggar's Opera are compleat Epigrams.
After this, will it be credited, that the
Managers of the Theatre-Royal in *Drury-*
Lane peremptorily rejected this Opera!
Nay, it was currently reported, that the
happy Manager, who perform'd it, gave
it up after the first Rehearsal, and was

with some Difficulty prevailed on to make the Trial; and indeed, on the first Night of Performance, its Fate was doubtful for some Time. The first Act was received with silent Attention, not a Hand moved; at the End of which they rose, and every Man seemed to compare Notes with his Neighbour, and the general Opinion was in its Favour. In the second Act they broke their Silence, by Marks of their Approbation, to the great Joy of the frightened Performers, as well as the Author; and the last Act was received with universal Applause. This Opera was performed sixty-three Nights to crowded Audiences.

After the Note in Whincop's List, on the Beggar's Opera, he says:

1728.

“ **POLLY**, an **Opera**, being the second
 “ Part of the **Beggar’s Opera**, intended to
 “ be acted at the **Theatre-Royal in Covent-**
 “ **Garden** in the following Year; and
 “ when every Thing was ready for the
 “ Rehearsal of it, a Message was sent
 “ from the **Lord Chamberlain**, that it was
 “ not allowed to be acted, and command-
 “ ed it to be suppressed.”

It was suppressed by the **Lord Chamber-
 lain’s Order**, but the Foundation of **Co-
 vent-Garden Theatre** was not laid in the
 Year 1728; and besides that Error, in the
 same Page, No. 4. of Mr. Gay’s Plays, he
 says, “ **The Fair Captive**, a **Tragedy**,
 acted at the **Theatre in Lincoln’s-Inn-Fields**,
 in the Year 1720. Mr. Gay wrote but one
 Tragedy, called the **Captives**, which was
 acted.

acted at the Theatre-Royal in *Drury-Lane*,
in the Year 1723, and with good Success.
I remember to have heard, at that Time,
the following pleasant Anecdote relative to
Mr. Gay and his Tragedy. He had In-
terest enough with the late Queen Caroline,
then Princess of *Wales*, to excite her
Royal Highness's Curiosity to hear the
Author read his Play to her at *Leicester-*
House. The Day was fixed, and Mr. Gay
was commanded to attend. He waited
some Time in a Presence-Chamber with his
Play in his Hand; but being a very mo-
dest Man, and unequal to the Trial he
was going to, when the Door of the
Drawing-Room, where the Princess sat
with her Ladies, was opened for his En-
trance, he was so much confus'd, and con-
cern'd about making his proper Obey-
sance, that he did not see a low Footstool,
that

that happened to be near him, and stumbling over it, he fell against a large Screen, which he overthrew, and threw the Ladies into no small Disorder. Her Royal Highness's great Goodness soon reconciled this whimsical Accident, but the unlucky Author was not so soon clear of his Confusion.

*Author ready the Play to be set at Theatre
House The Day next Sunday Mr. G—
1729.*

**PHILIP OF MACEDON, a Tragedy, by
Mr. Lewis.**

*Some Time in the Theatre-Chamber
of the Duke of Marlborough
was Brought to the Duke of the
Dining-Room 1730.*

**TEMISTOCLES, a Tragedy, by a Re-
verend Divine of the Kingdom of Ireland.**

*MOMUS turn'd Fabulist.
The WIDOW BEWITCH'D, a Comedy, by
John MORTLEY, Esq.*

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1731.

PHILOTAS, a Tragedy, by Philip Frowde,
Esq.

PERIANDER, King of Corinth, a Tragedy, by J. T. Atkins, Esq;

1732.

At the NEW THEATRE in
Covent-Garden.

1733.

ACHILLES, an Opera, by Mr. Gay.

Performed at the new Theatre-Royal in
Covent-Garden a few Months after the Au-
thor's Death.

The PARRICIDE, a Tragedy, by Mr.
Shirley.

1734.

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1734. PHILOTAS, a Tragedy by Philip Freneau.

The UNIVERSAL GALLANT, a Comedy,

by Mr. Fielding.

PERIANDER, King of Corinth, a Comedy, by

John Gay at Goodman's-Fields, 1735.

ALZIRA, a Tragedy, from Voltaire, by
Aaron Hill, Esq;

N. B. Mr. Rich let his Theatre in Lincoln's-Inn-Fields to Mr. Giffard, who brought his Company from Goodman's-Fields to that Theatre, where the above Tragedy was acted.

1736. DOUBLE DECRT, or A Cure for Jealousy,
a Comedy, by William Popple, Esq;

1737. THE TARTAR, a Comedy, by

I was conducted with this Gentleman;
 He was the only Son Sir John Jacob
KING CHARLES I. a Tragedy, by Mr.
Haward. This Tragedy was also acted by
N. B. Mr. Giffard's Company at **Lincoln's-Inn-Fields Theatre.**
EDWARD AND ELEONORA, a Tragedy,
 by Mr. Thomson. Intended to be acted at
Covent-Garden, but prohibited.
N. B. This was the second Play prohib-
 ited by the Licenser, and published by
 Subscription.

A NEST OF PLAYS.

- I. PRODIGAL REFORM'D,
- II. HAPPY CONSTANCY,
- III. TRIAL OF CONJUGAL LOVE, by
Hildebrand Jacob, Esq;

I was acquainted with this Gentleman ; he was the only Son of Sir John Jacob, Bart. and Heir to a large Fortune. Besides his Tragedy called the *Fatal Constant*, acted with Success in 1724, he was the Author of the *Curious Maid*, and several other Pieces of Poetry, that were well received by the Public. It was these Proofs of the unquestioned Genius of this Gentleman, which raised the Report, that as the *Nest of Plays* was the first Performance that was licensed, it was sure to be treated with Severity ; but I was present the first Night, and remember, I then thought the *Nest* justly deserved the Fate it met with.

PAPAL TYRANNY, a Tragedy, by Mr. Cibber.

Mr.

Mr. *Cibber* had been so successful in his Comedies, and so very unsuccessful in his Tragedies, that one would have thought, if his riper Years had not convinced him, that best Monitor, *Experience* would have opposed his running the Hazard, like poor *Southern*, of being dismissed at the Close of Life with Disgrace; but as the Failings of human Nature are obvious to a Degree in those blest with Genius, so in *Cibber* we find, through his Life and Writings, a very strong Propensity both to ~~act~~^{act} and write Tragedy. *Congreve* could not bear to be celebrated only for his Comedies; and therefore, to shew his Powers for the *Buskin* as well as the *Sock*, he wrote the *Mourning Bride*.

But this Papal Tyranny (taken from *Shakespeare's King John*) was wrote by *Cibber* above thirty Years before it was acted,

acted, having been objected to, and actually forbid.

He acted the Part of Cardinal *Pandolph* himself; led to it, I presume, by his long Performance of Cardinal *Wolsey*, which he had acted many Years with Success; but in 1744, besides his having just lost all his Teeth, he was attempting to speak in a Theatre much larger than that he had been so long used to; therefore my Readers will conclude, his Auditors could only be entertained with his Attitudes and Conduct, which were truly graceful.

Thus the Audience shewed all the Indulgence imaginable to the Merits of this great Actor; but his Son *Theophilus* felt some Part of their Displeasure in the Character of the *Dauphin*. It was then reported, that the Father had taught the Son, and all the rest of the Persons in that

Play,

Play, the good old Manner of singing and quavering out their tragic Notes; and though they spared that Fault in the old Man, they could not excuse the Son.

But alas! I can remember being of the merry Party in the Pit the first Night of Cibber's CÆSAR IN EGYPT, in which he performed the Part of Achoreus; and we then laughed at his quavering Tragedy Tones, as much as we did at his Pasteboard Swans which the Carpenters pulled along the Nile.

1747.

SUSPICIOUS HUSBAND, a Comedy, by Doctor Hoadly.

MISS IN HER TEENS, a Farce of two Acts, by Mr. Garrick.

1748.

1748.

**CORIOLANUS, a Tragedy, by Mr. Thomas
Fenton.**

Though I had the Pleasure of a long Intimacy with this Author in the early Part of our Lives, some Years before this Period (occasioned by our distant Employments) we were separated, and remained so till his Death; I am therefore at a Loss to know the Motives that led him to write on this Subject. That learned Critic, Mr. Dennis, altered *Shakespeare's Coriolanus*, and had it acted about the Year 1720 with very little Success. In his angry Dedication to the Duke of Newcastle, then Lord Chamberlain, he made heavy Complaints against the Managers; one of them conveys so just an Idea of the Author's ridiculous Humour, that I am tempted to relate

relate it: He tells the Duke, the Managers had fixed his Benefit ~~on~~ ^{the} Friday; " Now, (said he) Friday is not only the worst Night in the Week, but this, my Lord, was the worst Friday in the Year."

But to return to my Question. What could induce Mr. Thomson (an Author of undoubted Genius) to chuse Coriolanus for a Subject, when, by turning to his Shakespeare, he could read a Play written on that Story by that inimitable Hand? and which is, at this Day, very justly preferred. Besides, Mr. Thomson had many Examples before him; Dennis, whom he knew, altered Coriolanus without Success; his Friend, Mr. Hill, new wrote Henry V. Mr. Cibber tamper'd with King John; but the immortal Shakespeare's three Plays on those Subjects, written above one hundred and sixty

Years ago, are, at this Day, the Stock Plays in our Theatres, and apparently superior in Merit.

1753. 12mo. L.

The EARL OF ESSEX, a Tragedy, by
Mr. Jones.

Since the first Tragedy of the *Earl of Essex*, written by Mr. Banks, there have been three wrote, not only on that Subject, but on his very *Plan*, as that was as universally approved as the Sentiment and Diction were condemned. The new Authors are *Ralph*, *Jones*, and *Brooke*; but as their Plays were all acted and printed, I shall leave the Public to judge of their Merit; and only add this Observation, that I have attended the Performances of them all; and do aver, that I have seen more Tears flowing from the Eyes of the tender and humane;

humane, at the Exhibition of Banks's *Essex*, when acted by the late Mr. Wilks, than from any of the other, though I must admit all have been well performed.

1754.

PHILOCLEA, a Tragedy, by Mr. *Morgan*.

1755.

APPIUS, a Tragedy, by Mr. *Morgan*.

1756.

DOUGLAS, a Tragedy, by Mr. *Home*.

The

The unexpected Disappointment of obtaining as correct a List of all the new Performances from *Covent-Garden Theatre*, as I was favoured with from *Drury-Lane*, compels me to add the following Letters, written by two eminent Men lately deceased, *Aaron Hill*, and *Colley Cibber*, Esqrs. As they were never yet printed, and as they relate to theatrical Subjects, and support some Facts mentioned in these Volumes; I hope they will not be thought an improper Appendix to this Work.

Loud & present; as now service; but so
as best please you, or you, that it may
To Mr. VICTOR.

Pitty-France, Westminster,

Dear Sir, Feb. 21, 1722-3.

BY the Letter you favoured me with,
of the 31st of the past Month, I be-
lieve one of mine must have missed its Way
to you, for I wrote out of Kent; but
judging always impartially, I must now
condemn myself, and confess, that I ill
deserve the Pleasure which your last Let-
ter gave me, since I have been so slow in
thanking you for it; but without Excuse,
or Compliment, I have sincerely been very
busy, or should have writ to you sooner.

I am glad to hear you are about print-
ing your Collection of Poems. Any
Pieces of mine shall, as I told you before,

be most heartily at your Service; but I
can't help observing to you, that if you
have many such Beauties of your own, as
this which I re-inclose you, you will act
both like a covetous Man, and an impru-
dent one, if you give yourself much Trou-
ble about foreign Assistance.

I have been so angry with Mr. Savage
of late, that I believed he could never
have pleased me again; but as he came to
me in your Letter, he was so pleasantly
dress'd, that I was forced to receive him
smiling, in spite of Spleen and Resent-
ment.

What you mention concerning a new
Project, you have been misinformed in;
but I am very much obliged by the good
Wishes you send me. I have done with

all Designs which I cannot execute myself; for, as you rightly observe, he who builds any Hope on the common Sense of Mankind, has too sandy a Foundation.

I have seen your Pamphlet, wrote in Defence of your Friend, Sir Richard Steele, from the too early, and too angry, Attack of Mr. Dennis. I have read too the Free-holders you speak of; and was very much disgusted at the Malice they were filled with: There are Sentiments so generous in many Parts of the *Conscious Lovers*, that the nobly-sighted, one should think, could never look for its Errors; and if any Thing could encrease the good Opinion I always had of your Good-nature and Humanity, it is the Earnestness you have shewn in the Behalf of such Virtue, assaulted so indiscretely.

I en-

all Delights which I cannot execute myself,
for as you rightly observe, the world supplies
I entreat you to remain firmly per-
fwaded of my great Regard and Friend-
ship; and to believe, that few Pleasures
would touch me more sensibly, than the
Opportunity I long for, and expect, of
contributing to your Service; then my
Actions shall speak much of what is yet
but in the Meaning of,

SIR,

Your most affectionate,

And most humble Servant,

A. HILL.

caution will keep me a long and compe-
lent imagination.

To the SAME.

January 1, 1732-3.

SIR,

I return *Allamira* to her Father's Hands; I am an untouch'd spotless Virgin, (if *Bella-rio* has not been busier with her than I have) not but I have examined her with as curious an Eye as her Lover's; but I have yet gone no closer, because I intend to tell you first what Desires I have for the Lady.

To be serious; I have read your Play three or four Times with one particular Pleasure among several other, that it discovers a lively Warmth in your Genius, a Warmth, which that Encrease of Judgment you will owe to a very little Appli- cation,

cation, will ripen into a strong and temperate Imagination.

I thank you for your two Letters, and am very glad to hear that Mr. *Booth* is so much better; though I have no Interest in the Stage, I know, and love, its Influence too well, to bear, without Terror, the least Apprehension of its being forsaken by such a Prop of its noblest Corner.

I will be sure to write for you such a Farce as Mr. *Booth* described; I will set about it the first Leisure Hour, and you shall have it in a Day or two. I had a Thought, that came into my Head last Night, that will take, into the Comps of an Act, the different Humour and Strength of *Harlequin*, Mr. *Stoppelaer*, Miss *Rafter*, Mr. *Griffin*, and Mr. *Harper*: And,

to say Truth, one great Cause of Want of Success is, that Things are not, from Time to Time, prepared, on Purpose to give Occasion to set to Show the various Talents in the Company.

I observe one Thing in your Letter, which I think quite wrong; and that is, the not adding it to the Play till the fourth Night. By this you expose the second to the Danger of being a thin one; in which Case the Farce will seem tack'd to it afterward, as I have seen a Team to a Set of Coach-Horses, to give 'em Strength to get out of the Mire. Whereas, all Success is secured, by saying in the Bills, for the very first Night, "To which will be added, &c. a New Farce, never acted before, by Way of Epilogue to the Tragedy." I design to call it *The Mag-* *got,*

got, from which you may venture to prophesy, it will not at least be dull, though it should happen to be silly.

I am sorry Mr. Weaver's Pantomime is a serious one; (*the Judgment of Paris*) besides, there must, I fear, be a visible Impropriety, from the Choice of the Story.

People will expect to see the Goddesses naked; for so *Paris* saw them; and the Name of the Pantomime ought to be *A Pig in a Poke*, if he pretends to judge of their Shapes through their Stays and their Petticoats.

Before I close my Letter, what do you intend to do with the Part of *Belfort*? I suppose you are for giving it to Mr. M—.

I know he will be very well received by the Town; but there is a Distress, a

heartrending Tenderness, a Weight, and
 a something to be felt, which Mr. ~~M——~~
 will no farther enter into, than a Snail
 into a Pavement; he will throw it off with
 a good intelligent Roundness of Voice;
 but as *Belfort* says many Things, which
 you did not intend should die on the Ear,
 I could wish an Impression like that of an
 Engraver on Copper; whereas, that of
 some Actors is like Strokes which we draw
 in Water, they are no sooner made, than
 forgotten.

What if Mr. Cibber Sen. would take
 upon him this Part? As the Walk would
 be new to him, it would be an Increase to
 his Reputation; for I am confident he
 could touch it in a strong and natural Per-
 fection; and there will be no Strain upon
 his Voice, because, though the Passions
 are

are affive, & they are all of the suffering Species. Try him, I am periwaded it will be of great Service to your Play, and to the Company. His Voice is a good intelligent Tongue which Your most obedient & humble Servant,
A. Hill.
P. S. I shall write again in a Day or two.

To the SAME.

January 5, 1732-3.

S. J. R.,
IMUST own myself a little out of Humour at a Paragraph or two of your last Letter; as not, indeed, knowing how to reconcile, with Consistency, what you told me of Mr. Beatt's Reason for advising

you

you to apply for a Farce of my Writing, with what you now tell me, of his Apprehension, that I should make War against *Harlequin* and *Pantomimes*; and that the Tragedy might be hurt by the Farce, which, you say, will be running two Dangers instead of one.

You add, that some of the rest of the Managers may, perhaps, be of Mr. *Booth's* Opinion. Now, to put you all out of your Pain, I will apply the natural Remedy, and furnish them with no Farce at all. If I have not Judgment to know what Sort of Farces are proper in the present Condition of the Stage, the Company can sustain no Loss by my withholding what I have written, and you had been as likely to receive as little Benefit, had I sent it. However,

However, I must, in Vindication of my own Discernment, inform you, that there was a very wide Mistake in the Supposition, that I should attack *Harlequin*, at least, in such Manner as to nettle his Friends. I am too well acquainted with his Importance in the fashionable World; and to have attempted a Farce, without filling it with Humour and Spirit, would have been myself to have acted the silliest Part in it.

If I know any Thing of Taste, Life, or the Stage, this Farce (which I finished three Days ago) would have given twenty Days Run to any Play they had tack'd it to. And I have also a Pantomime, compleatly plann'd, the Success of which they may possibly see in another Place, though I formed it on Purpose for *Drury-Lane*:

For,

For, to say Truth, where there are such a
 Number of different Judgments and
 Judges, it is too disagreeable a Task to
 adapt oneself to the Variety.
 From the Time you brought Mr. High-
 more and me together, I began to turn my
 Thoughts on the Interest of that Company;
 and (unless I flatter myself grossly) could
 have done them Service, beyond what
 they imagine, and that, by Ways, which
 though it is no great Honour to be qual-
 ified to please by, yet it requires a Turn,
 which, it is pretty plain, they have never
 yet fallen upon.
 I am sorry Mr. Cibber Sen. is so indiffer-
 ent in the Concerns of the Company, as
 to think it not worth his while to be in
 your Tragedy. The best Excuse I can
 make

make for him is, that he took it for a
Banter, when you ask'd his Judgment in
Way of writing, wherein his Ignorance has
so often been celebrated. Yet he would
certainly have acted *Belfort* beyond all
Comparison, better than the Person into
whose Hands you have put it, and whom
it is impossible for any Man alive to be
moved by, because he is himself never
moved by the Passions, which ought to be
felt in the Characters.

I hope you will prevail on Mrs. H—
to give us, in *Altamira*, the natural Music
of her own Voice, without those swallow-
like Risings and Windings. She touches
me very strongly every now and then,
when she intends to be remiss and indif-
ferent; but I always pity in the wrong
make

Place, when she resolves to be most moving, and covers Beauty and Tenderness (which are both in her natural Manner) with squeaking, and the Affectation of being better than quite well.

That Lady would make an excellent *Actress*, if she could find but the Art of forgetting that she *is* one; would she only think herself *Altamira*, and lay Mrs. H— aside for two Hours, she would charm and move in every Thing she says; for her Distress being once *felt by herself*, every Body who hears her will feel it..

But it signifies nothing what is right or what wrong, since these People have a determined Road of thinking, into which they hedge themselves by their Obstinacy,

blind I

for.

for Fear of enlarging their Tour, if they
should consent to widen their Passage.

I wish you heartily Success; and am,

S I R,

Your most humble Servant,

A. HILL.

To the SAME.

March 22, 1732-3.

S I R,

I thank you for your Letter; and as
you are contented with the Delay till
next Season, shall say no more on the Sub-
ject, but that the Impudence of young
C— would be beyond any Thing in the
World, if it were not, by good Fortune,
exactly match'd by his Ignorance. And
so much for that Subject.

I should

I should trouble you with nothing farther at present, but that I ought to set you right in your mistaken Supposition, that I have ~~any~~, the least, Concern in those Papers, which have been written against these Fools of the Stage, in the Grub-street Journal. If I had designed any Attack of that Nature! I flatter myself I should have made it a closer, and that they would have found its Effects a little more sensible. On the contrary, I neither ever did publish any Thing at all against that Company, nor ever will, as Things stand now, since I wish too well to Mr. *Higmore* to do, or design, any Act of Ill-nature, where he has thought fit to have so considerable an Interest. I would much rather buy the other Share and a Half, that we might manage

manage that Theatre together, without any Mixture of Players Authority, where must always be expected something scandalously silly, or impertinently partial.

But as I can't afford to lay out so large a Sum, I must be content to go on, as I can, in another Way, which, I most sincerely assure you, I am heartily sorry for ; being fully convinced, that had Things so fallen out, that Mr. *Highmore* and I could have shared *Drury-Lane* House between us, the Town would soon have given a very different Encouragement to a very different Manner of Proceeding than they have been used to there ; and our Profit too might have been raised to a Degree, I believe, exceeding Mr. *Highmore's* warmest Expectations. But who can help it, if Things

turn out as they do.

fall out thus unforeseen, and contrary to
one's Wishes. I am, very affectionately,

SIR,

Your most obedient

Humble Servant,

A. HILL.

To the SAME.

April 5, 1733.

SIR,

I Am very much obliged to you for the
Information which your last Letter
brought me; and give you this additional
Trouble on the same Subject.

I am so much rather inclined to unite
my Endeavours with Mr. Highmore's, for
raising and establishing Drury-Lane to, and
in, a Condition it has not yet been ac-
quainted

quainted with, than to open a new House
 (and to that End either enlarging the little
 one in the *Haymarket*, or building another
 in a better Place) that I will not think of
 any Thing but a Union with Mr. *Highmore*,
 if you can find, upon giving yourself the
 Trouble of a Conversation or two on the
 Subject, that it is practicable, as Things
 stand at present.

Suppose, therefore, (if Mr. *Highmore's*
 Treaty with Mr. *Booth* did not go on,
 for without his Consent, I would take no
 Step in the Affair) in this Case, I say,
 suppose you were so kind to sound Mr.
Booth upon my farming his Half Share
 for three Years certain, and Mr. *Ellys* upon
 Mrs. *Wilkes's* whole Share for the same
 Term, at 600*l.* per *Annum* for the last,
 and 300*l.* per *Annum* for the former? pay-
 able

during

able in three equal Divisions, at *Christmas*,
at *Lady Day*, and at *Midsummer*, yearly.

If you find them disposed to such an Agreement, I will (if Mr. *Higbmore* approves it) make them the Offer out of Hand, that a right Use may be made of the Time, between this and the Opening of the next Season: For which, if Mr. *Higbmore* and I are to join, I shall be able to shew him a Plan, that, I flatter myself, will give him no small Satisfaction.

You see I deal very openly and frankly in this Affair, and I have two very good Reasons for doing it. In the first Place, I am sure no Body can better be trusted; and you are a Friend to us both; and in the next, there can be no Room for an artful Waste of Time in the usual Slowness

of

of cautious Proceedings, as one Resolution or the other must, of Necessity, be forthwith taken by,

If you find myself to be fit
to be your Agent, I will
Agree to be your Agent, I will
make the Offer out to
the sum of **Your most obedient Servt**,
Humble Servt, to give to me
a sum of money which I shall be able
to pay you when I receive my letter
from **A. Hill**.
Will give you time to consider.

P. S. I shall be obliged to you for a Line as soon as you are able; after which, if any Thing is likely to be done, we will set about it immediately, and in good Earnest.

To the SAME.

April 9, 1733.

SIR,

I Wish, with all my Soul, it had so happened, that Mr. *Highmore* and I had shared *Drury-Lane* between us; but it does by no Means suit my Circumstances to purchase it; for my Estate is settled in such a Manner, that I can raise nothing upon it more than the annual Rents; and my Interest in the *York Buildings Company* is so hurt by the present Fall of that Stock, that of eight thousand Pounds, which I have in their Bonds, I could not make three thousand were I to sell them, as Things stand now, 'till their Credit is recovered by Effect of some Act, which is expected in Event of the present parliamentary

mentary Enquiry. One Thing, indeed, I could do, if the Patent were wholly Mr. *Highmore's*, I would give him a thousand Pounds a Year for Half his Profits, and rather join with him in the Conduct of that House, than pursue my own Purpose, to establish a new one.

In that Case too I would add to that Company some Actors, who have never been seen, heard of, or thought of; and yet, at their very first Appearance, shall be able to put an End to the Town's Complaint for the Loss of the great Men of the Stage, and for the present poor Prospect of Persons fit to succeed them.

I expect you to smile at this Assertion; and remember Mr. *Highmore* was of Opinion, that the great Difficulty of a new

Design would be from the Length of Time
 to qualify young Actors. You would
 both change your Minds, were you to see
 and hear some young Gentlemen I could
 show you, who have been forming them-
 selves but a Month or two.

A new Course of Plays, and a new Ad-
 dition of Players, will certainly be nec-
 essary, to make Mr. Higmore such a Gainer
 as he ought to be, by his Purchase of
 Drury-Lane Patent. A hundred crowded
 Nights in a Year, would make it worth
 while to take the Pains he proposes; and
 to be sure of that Number is, I think, in-
 fallible, and easy.

If you have ever had any Talk with
 Mr. Higmore, that related to a Union
 betwixt us, pray deal freely with me, and

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let me know whether you think such an Offer as above would be acceptable; in which Case I would make it in Form, and say many Things concerning it, which else it will be unnecessary to trouble him with.

Give me your own Notion frankly; for, as some Gentlemen, who are desirous to be concerned with me in my own Design, are pressing to know what I am resolved to do in it; I must come to a speedy Determination, and would absolutely decline all Thoughts of preparing a new House, if you think Mr. Higlmore would close in with such an Offer, if made him by,

S I R,

Your most obedient

Humble Servant,

A. Hill.

August 18, 1733.

S I R,

I Am glad Mrs. Booth is resolved against a Union, that, I am sure, could have no good Consequence, and which, I believe, had no good Intention.

As to Mr. Bond's Benefit, I believe, considering the Season, he will have a very handsome Audience. I send the inclosed Ticket, and beg the Favour of your Company; you will find me in the Boxes about six, or soon after.

I fancy you will there meet with as good an Argument as you need give Mr. H—, in Answer to his Impossibility of any young Gentleman's

Gentleman's treading the Stage gracefully, or acting with Spirit and Propriety, at his first Appearance. Mr. *Harvey*, who speaks Mr. *Bond's* Prologue, is but eighteen or nineteen; and since, to come off genteely in a Prologue, is the hardest Task of a Player, we shall see, by this young Spark's Success, whether People, who are justly instructed, are not as able to do well on a Stage, as they are in their own Chamber.

I am, Sir,

Your most obedient

Humble Servant,

A. Hill.

Gentleman's

10

K 3

N. B.

N. B. The following Letter was written by Mr. Hill, at the Request of a young Actor, that was preparing to perform the Part of *Bajazet*, and is allowed to be a just Criticism. I insert it therefore, as it may be of Use to future young Actors, who have the Requisites necessary to support that Character.

SIR,

WHEN we were talking, the other Night, in the Green Room, of Mr. M—'s Manner of acting *Bajazet*, I had not been informed that you were so soon to appear in that Character, or I should then have more fully explained myself upon those Points in which, I think, he is mistaken: For, as this Front of the Season must fix an Impression in Favour,

or Distaste, of the Company, and there runs an unthinking Prejudice about Town, which may, and ought to be removed. I wish to see the Strength of every Actor of your House exerted to its Extent, that Partiality may blush itself into Repentance, and Opinion no longer be too hard for Perswasion.

The Passions, which are strongly mark'd in *Bajazet*, as Mr. Rowe has represented him, are Ambition, Fierceness, Pride, and Cruelty; and all these influenced and supported by a daring Courage; but made hateful and severe by a burning Indignation against Equals, and a Scorn of every Thing beneath him.

Now these, 'tis true, are Qualities that make him violent, impatient, and

tyrannical; but then, that Violence, and that Impatience, should retain the Tokens of that Pride to which he ow'd them. He should, indeed, be fierce; but then, his Fierceness should be awful; he should be cruel, but he should be majestic in that Cruelty; he ought to be terrible by his Anger, and impressive in his Scorn. If he repines, frets, rages, curses, starts, blasphemes, or reproaches, he should do all this with a dreadful Sense of Agony, becoming the Regret of a despairing Emperor; and not with the unmanly Nods, Flings, Jerks, and Levity of a capricious Schoolboy, when he is held back from quarrelling.

Mr. M— found out, that a great Noise was one sure Mark of Anger; but he forgot that all this Noise, in the Anger

of a Sovereign, should take its Meafure from his Dignity, and the Decorum proper to his Condition. Mr. M— again was lucky enough to gues right, that a captive King, in Fury and Despair, should move with Turbulence and Agitation; but it never came into his Head, that there is a Turbulence without bullying, and an Agitation without Aukwardness.

I confess, even, that there is something brutal in the Transports of Bajazet; for there is too in the Rage of a Lion. But I believe it would puzzle Mr. M—'s Sagacity to name, among all the Beasts he has Knowledge of, so filly a one, as not to be sensible of a Difference between the Lion and the Cat o' Mountain.

to flayish a ship before it couer'd with Hail I
 Your very good Discernment will easily
 gather, from this general Remark on the
 Mistake in Mr. M——'s Manner, that
 much of what he ~~wants~~ would be better suited
 to the Character, if it were to be strain'd
 through the Teeth with an indignant, sup-
 pressed Anger, or the galling Malicious-
 ness of Scorn; and by this Change, the
 Force of whatever Part of a Speech is, of
 Necessity, to be thrown out sharpe and
 violent, would be doubly natural, Infinitely
 more striking, and guard and secure the
 Voice from stretching beyond its Harmony.

I could say a great deal more on the
 Subject, but am sure it is not necessary,
 for the Field is so fertile, into which I am
 dropping this Graine or two, that I know

os belu i flesl is ; nov gnomis rroq s 131

ad

I shall see it covered with a Harvest of
 beautiful Improvement. Your very good
 & affectionate Servt on the
Westminster, M. Your most humble & obedi-
 ent Servt, A. Hill
 1733.

To Mr. Victor, in Dublin.

March 31, 1746.

Dear Sir, two words to be said
NEITHER *Tel'machus*, nor *Gulliver*,
 have gone through more various
 Adventures of Delight and Wonder, than
 your Trip and Re-trip to *Dublin* has af-
 forded; but who could think them Cala-
 minies in such Company? For what be-
 tween the Ladies' killing Eyes, and your
 dying ones, I reckon there must have been
 rare Sport among you; at least it used to

be so to me, whenever I look'd that Way.
 Pray give my Respects to them both, but
 not equally; let the Elder be distinguished,
 because she always allowed me to be in the
 Right, whenever I found her Sister in the
 wrong. Lord! what Work would these
 Creatures make with us, if Beauty and
 Error were not inseparable; but Provi-
 dence has made that frail Mixture our
 Protection: Thank Heaven! They cure
 as fast as they wound, and make us as
 often merry as miserable. So much for
 the Ladies, and now to you, Sir.

I am very glad you met with so favour-
 able a Reception from the Lord Lieute-
 nant*. I will trouble my noble Friend

With a second Letter, as you desire, be-

* The Earl of Chesterfield.

cause I know his constant Inclination to serve Men of Merit; and therefore I will not doubt his Lordship's granting our Request. Your *Hibernian Theatre* seems to be in a much better Way than the *British*; but of that you are as good a Judge as I am. *Theophilus* is gone over to the Enemy in *Drury-Lane*; but your dramatic Heroes are never contented, so c'en let them fight their own Battles. I am not a little pleased with the Character you give me of *Barry*, particularly of his Discretion, in not piquing himself into any Sort of Rivalship; if his Auditors have a Mind to push him up to it, he will be clear of the Vanity, and be no Loser should they allow another his Superior. If he comes over, I

+ This was the Juncture I have mentioned in its proper Place, when *Garrick*, *Sheridan*, and *Barry* acted together in *Dublin*.

should

should wish him to stand upon his own Legs; for if he leans upon another's Merit, he may be dropt when he is to make a new Bargain; and if he has the Merit you seem to allow him, he will need no better Friend to support him. But what's *Hecuba* to me, or I to *Hecuba*? I love to speak my Mind in Matters indifferent to me. I rejoice to hear our musical *Cara* is in so prosperous a View. Pray, when you give me an Account of your own Success, which I shall expect, force her to give me a Line in it; or if the dainty Prude can not be prevailed upon to do that, make her at least say something devilish Kind of me. We have no News here, either rebellious or politic, unless it be, that a foreign Minister has detected *Cam—i* in an ocular Infidelity, The Story is too long for a

Letter,

Letter, and upon various occasions, with many
 Speculations. And so I hope; for if we lessened
 Your very humble Servant, Mr. Ward,
 Most heartily bids you good Night.

To the SAME, in Dublin.
 Nov. 21, 1749.

Dear Sir, —
 YOUR's of November the 12th tells
 me of your having brought about
 the Establishment of my Son; and let the
 Success take what Turn it may, I shall be
 still obliged to you, which I hope his La-
 bour in the Vineyard will be able to repay;
 I could wish you had specified the Condi-
 tions, &c. I know nothing of his Friend's
 Merit, but from what his favourable out-

ward

best

ward's Appearance may promise * Mrs. Ogilvy (which I suppose you have heard) is certainly married to young Lee, which may be a Scripture Reason for her not being able to come. When Jaffier has been upon Duty, I expect as minute an Account of him, as you have twice given me of Miss W——; I only say twice, that's all. Mrs. Porter's Case can never be wholly her's, because there can be no Comparison in their Faces; a Man might be very quiet while he talk'd to the one, but if the other were to stand a Quarter of an Hour's Conversation with any Male Creature under forty, I am afraid the Flesh, or the Devil, would be apt to be very busy about her.

Mr. Dyer is in Covent-Garden House, to whom, at Mrs. Woffington's Desire, I twice

* Mr. Digges.

read

read the Part of Tom in the *Conscious Lovers*; he acquitted himself with a good deal of natural Spirit, and in that Stile promises to be a very useful Actor; his Singing too gave a good deal of Surprize and Pleasure.

As to our four Theatres, which are but sparingly adorned with the Wonderful, their State is thus :

- I. *Drury-Lane* and *Garrick* bear the Bell.
- II. *Rich* lives, but seldom runs over.
- III. The *French* Theatre is tolerably *French*, but the *French* Plays I never had any great Opinion of; their Comedies want Humour, and their Tragedies credible Nature; that is, they are heavily romantic. There was a monstrous Tumult of Mob the first Night, which seemed to threaten a total Demolition; but the young Men of Quality, who did not chuse to be interrupted

interrupted in any Diversion that had the royal Licence, broke their Heads, kick'd, cuff'd, and turn'd them in a Lump out of the House. They have acted three Times since in the utmost Tranquility, and with more Applause than probably they would have met with, had they at first set out with their naked Merit.

IV. The *Italian Burletta* (which is not so well performed as last Year) had but a poor House the first Day, and, I believe, like a sickly Plant, will die, before it takes any great Root among us.

When does the next Volume of our poor Devil's Memoirs come out? and what is become of her? I don't know how it is with you, but I am tir'd, though still as usual
Your Friend and humble Servant,

COLLEY CIBBER.

To

To Colley Cibber, Esq.

Dublin, Nov. 13, 1748.

Dear Sir,

I Had the Favour of receiving your Book * from the fair Hand of Miss O——n, for which I thank you; but particularly for the speedy and kind Answer to my Letter.

Your theatrical Hint was welcome to me; it is agreeable to my own Opinion, and one of the Rules I pointed out early to the Company, viz. that *Industry*, and a close *Application to Business*, was the only Chance they had to raise them from that Contempt they had so justly deserved. To say the Truth, I esteem your History of

* The Character and Conduct of Cicero.

To your

your own Times in the Theatre, as one of
the most valuable of my Books, and find
myself under frequent Occasions to consult
you there.

I make no Doubt but the surprising
Success of this Theatre has reached you in
London; the Auxiliaries we got from
thence prove of eminent Service, and the
Profits of this Winter promise, already, to
be much greater than were ever yet known
in this Kingdom.

George Faulkner has just now re-published
Richardson's Clarissa; and this Day, in his
Journal, he has printed an Extract of a
Letter from *London* in its Praise, in which
my old Friend Doctor *Young's Name*, and
yours, are inserted, as Admirers of that
Work. I have not yet read it; but I am
prejudiced

prejudiced in its Favour from your Sentiments of it, which you have often given me.

My Friend Faulkner sent me the new Comedy, call'd *The Foundling*, the Moment it arrived. I must own your extravagant Encomiums raised my Expectations too high; the first Scene greatly alarm'd me, and gave the Promise of one of the best Comedies I had read for some Years: Nay, I will admit the first four Acts to be good; but surely, such a fifth Act must have destroyed the Whole, without an Excess of Partiality and Good-nature in the Audience *. I am charm'd, however, with your Readiness to be pleased with a

* The Part of Faddle must be drawn for Russel. We who knew him, can find some Likeness, but his Character was not generally known.

dawning

dawning Genius, and to encourage it by your necessary Approbation. It is now I think highly important to see the
 Our present *Lord Lieutenant* remains in the utmost Obscurity; he has been at no one Place of Entertainment since he came: You'll say it is owing to his InfirmitieS, which, to be sure, is his Misfortune, and not his Fault. This is true; but as these InfirmitieS were on him long before he left London, who compelled him, in such Circumstances, to undertake this important Station? It is absurd to call a Man out to dance, who has no Legs. I shall only add, that if your NOBLE FRIEND should once more revisit this City, the Houses would certainly be untiled at his public Entry.

I was at the Castle on the Birth-Day, as
an Officer of Importance; though with
less Satisfaction than you enjoy that Hour
at St. James's Palace; as I have more Diffi-
culty, and with more Reason; though,
without a Compliment or Ceremony,
(which among Friends is as impertinent as
Modesty among Lovers) I really think it
is not in my Power to produce worse Odes
than you have; at last, arrived at the Ease
and Happiness of writing. This reminds
me of a late pleasant Anecdote: Walking
in the Four-Courts the other Day, a Fellow
put a Pamphlet in my Hand, the Title of
which was, *A Satire on the Theatrical King*
Tom, (meaning the Manager.) I bought
it, and promised myself some Sport; but
behold, I found by far the largest Part of
the Poem a Satire on myself! such violent

Abuse

Abuse of the poor Laureat! but to alleviate my Sufferings, the severe Rogue had a notable Slap at you. He told us, in a few special bad Lines, that the Goddess of Dulness having decreed the vacant Laurel should be given to the greatest *Dunce* in England, that *Cibber* had the Happiness to succeed; but that *Victor* being a Candidate, and the most dangerous Rival, he (*Cibber*) very artfully pushed him off to the *Irish* Shore, to be the Blockhead Laureat there.

Since I have accidentally fallen on this courtly Subject, I cannot quit it, in Justice to the present *Lord Lieutenant*, without informing you, that nothing within the Memory of the oldest Courtier living, ever equalled the Taste and Splendor of the Supper-Room at the Castle on the Birth-Night.

Night. The Ball was in the new Room, design'd by Lord *Chesterfield*, which is allowed to be very magnificent. After the Dancing was over, the Company retired to an Apartment form'd like a long Gallery, where, as you pass'd slowly through, you stopp'd by the Way at Shops elegantly form'd, where was cold Eating, and all Sorts of Wines and Sweetmeats; and the whole most beautifully disposed by transparent Paintings, through which a Shade was cast like Moonlight. Flutes, and other soft Instruments were playing all the while, but like the Candles, unseen. At each End of the long Building were placed Fountains of Lavender Water constantly playing, that diffused a most grateful Odour through this amazing Fairy Scene, which certainly surpass'd every Thing of the Kind in *Spencer*; as it proved not only

a fine Feast for the Imagination, but, after
the Dream, for our Senses also, by the
excellent Substantialls at the Sideboards.

If this long Letter should have the Mis-
fortune to be put into your Hand when
you are retired to your easy Chair, just
after Dinner, why then its inevitable Fate
must be to slide down your Legs, half
read, and be scorch'd on the Hearth be-
fore your great Fire; but my next Wish
is, to that of contributing to your *Pleasure*,
is, to that of your *Repose*.

I remain, dear Sir,

Your most obliged

Humble Servt,

B. VICTOR.



The E N D.